IN THIS ISSUE: **PORTRAIT OF A BOY IN A QUEER HAT.... By Ivy O. Eastwick**

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, APRIL 29, 1933

Price 15 Cents

Photo by Russell Studio

NELLIE JOHNSTON MOENCH

Director of the Public School Music Department at De Paul University, Chicago

THE HILGER TRIO,
with Dr. Alexander Russell and Mrs. H. Proctor-Donnell, in front of Proctor Hall, Princeton University, after the recent concert given there by the Hilgers and Dr. Russell. Left to right, Dr. Russell, director of music at Princeton; Maria Hilger, violinist; Mrs. Proctor-Donnell; Elsa Hilger, cellist; Greta Hilger, pianist. The trio have been reëngaged for another appearance at the university next season.

MARIA JERITZA
aboard the SS. Bremen, en route to fulfill European engagements. (Photo by Fleischhut.)

ROLAND J. LEICH,
student at the Curtis Institute of Music, was awarded by unanimous decision the Carl F. Lauber Music Award for 1933 for his composition entitled Two Songs; Seal Lullaby and Greeting. The judges were Henry Gordon Thunder, Nicholas Douty and H. Alexander Matthews. Mr. Leich has also been awarded one of this year's Bearns prizes for his compositions, Songs to Five Poems by Housman and Variations for string quartet.

WALTER GIESEKING
reading on the SS. Bremen. (Photo by Fleischhut.)

THE SITTIG TRIO
program to be played at the New York Junior League on May 2 includes works by Vivaldi, Brahms, Mendelssohn and Charles Wakefield Cadman.

MRS. CHARLES S. GUGGENHEIMER,
chairman of the Lewisohn Stadium Concerts, announces the usual summer season for this outdoor symphonic series. There will be eight weeks of concerts, June 29 to August 23.

ZETA PROVINCE CONVENTION, SIGMA ALPHA IOTA.
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(See Inside Back Cover for Additional News Pictures)

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VOL. CVI—NO. 17
WHOLE NO. 2768

Published weekly by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 15 cents. Yearly Subscription $5.00—Europe $6.25—Canada $5.50.

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MUSICAL COURIER

Weekly Musical Newspaper Established 1880

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New York, Saturday,
April 29, 1933

Unabridged St. Matthew Passion Draws Huge London Audiences

Easter Crop of Choral Music Heavy—Orchestras Complete Their Regular Seasons—Pizzetti and Alfvén Conduct Their Works —Pianists, Fiddlers and Prodigies

By CÉSAR SAERCHINGER

LONDON.—If New York's music-lovers were invited to sacrifice morning and afternoon of a radiant spring Sunday in order to listen to an unabridged version of Bach's St. Matthew Passion, would they turn out in force? Here in London the Bach fans not only filled the Queen's Hall to the last seat, many being turned away, but they sat silently for nearly two hours before lunch, returned faithfully at two-thirty, after stilling their physical hunger, refrained from applause, and reverently filed out about four-thirty p. m. in time for a quiet tea. Many of them are reputed to have attended evening service after that.

This sacrifice on the part of a Londoner is even greater than it would be on the part of a New Yorker, for London's average sunshine, taken over the years, is something less than half of New York's. And this year's spring is the first worthy of the name in something like ten years. Now, if you add to this item of information the news that on the next day the very same offering, St. Matthew without cuts, filled that enormous Gothic structure, Westminster Abbey, again to the last seat, you will become aware of the magnitude of that remarkable phenomenon, the popularity of the Cantor of St. Thomas in the England of the present day. The Victorians may have adored their Handel, but the Neo-Georgians worship Bach.

Nor is this all, for the Passion According to St. John was heard a few days later in another of London's cathedrals, that of Southwark, while lesser events took place wherever choral societies grow, not only in London but throughout the land. This, as you may guess, is part of the Easter flood of choralism which inundates these islands year after year.

FINE PERFORMANCES

It will hardly interest American readers to read critical details of these performances, though a tribute is due to Dr. Adrian Boult and the Bach Choir for the fine Queen's Hall event, and to Dr. Ernest Bullock and his special choir (of boys and men) which sang at the Abbey. The local scribes discussed learnedly on the relative merits of mixed and boys' choirs (the difference in England is not so great as it might be elsewhere) but expressed no sympathy with the audience, pointing out that in the Leipsic of Bach's day there was not even an intermission for lunch, instead of which the faithful had to listen to a sermon and hymns between Parts I and II, and to motets and prayers after it was over. Bach's congregation, of course, did all this on Good Friday, by way of penance. And in the Leipsic of 1733 it might not have been such a penance after all, the March of Culture having attained neither Greta Garbo nor Big League Baseball and its equivalent amenities.

But, as in Bach's day so in this, love of music and piety united to draw the crowd; and from that point of view the Abbey performance was certainly more in the spirit of the work. Moreover, the Bach Choir (which has the distinction of having performed the B minor Mass for the first time in England in 1876) committed the usual "crime" of piling Ossa on Pelion. Bach after all wrote his Passions for twenty-five or thirty voices singing in an intimate and devotional atmosphere; 300 amateurs, banked up against a concert organ and reinforced by the entire London Symphony Orchestra, is certainly no nearer to Bach's real intentions than Madison Square Garden would be to the Passion Play of Oberammergau.

THE ANNUAL EASTER CROP

Among the other outstanding pre-Easter events was the Royal Choral Society's performance of Elgar's Dream of Gerontius under Albert Coates; the Philharmonic Choir's first presentation of Napier Miles' setting of Keats' Ode to a Grecian Urn and the first London hearing of Parry's cantata, Beyond These Voices; and the eminent Glasgow Choir's visit to London, at which Schubert's motet, The Great Halleluiah, was sung. Both the Parry and Miles novelties came as something of a surprise, the former because it has taken twenty-five years to reach London, while its nobility and beauty had been forgotten; the latter because a comparatively unknown composer solved a difficult task in defying Keats'

"Heard melodies are sweet
But those unheard are sweeter"

in a discreet and subtly successful way.

HOWARD-JONES PLAYS BRAHMS

Among the Brahms commemorations of the past week Evelyn Howard-Jones' playing of all the master's piano solo compositions in four recitals must be placed first, not only for the stupendousness of the task but also for the sincere, musicianly and often brilliant manner in which it was discharged. It would be idle to pretend that Brahms as a piano composer is always first-class; this cycle showed how he grew toward the heights. Even at his best he is revealed as a romanticist, despite his austerity, and it was Mr. Howard-Jones' merit to have brought out the dramatic power of such works as the F minor sonata, the four ballades, op. 10, the great rhapsodies and the Handel Variations.

CONDUCTORS FEATURE BRAHMS

Both Sir Hamilton Harty, who has been reëngaged as the permanent conductor of the London Symphony Orchestra for next season, and Sir Thomas Beecham, at the head of the Philharmonic Orchestra, have made obeisance to Brahms, the former in the fourth, the latter in the second symphony. Harty is more at home with this composer

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Vienna Opera Gives Rienzi Dutiful Restaging, Sans Cuts

Five Hours of Monster Opera Too Much, Even for Wagnerites—Smetana Operetta Heard for First Time—Heger Conducts Bruckner Ninth Plus Te Deum—Hindu Music and Viennese Modernists

By ANATOL RAPOPORT

VIENNA.—By way of honoring Wagner because of the fiftieth anniversary of his death, the Vienna Opera resurrected, along with all the other Wagner creations, Rienzi. It was a dubious undertaking, for in Rienzi the great musical dramatist commits all the seven deadly sins which he spent his later life to exterminate—theatricalism, effect, glamour, cheap pathos, Meyerbeerian banality, etc. Since it cannot even compete successfully with the other works of its own *genre*, let alone its successors from Wagner's pen, it has been largely ignored by the great opera houses, and except for the overture it is virtually unknown. The restoration of this five-act, five-hour monster opera was, therefore, a decided embarrassment to the Wagnerites.

As for the production itself, one must say it was conscientious in every respect, and considering the length of the piece (which exceeds that of Götterdämmerung) a bit too conscientious. Vienna's tradition does not allow any cuts in Wagner. This is no misfortune when every measure is good music or essential to continuity, but the principle becomes mere pedantry when applied to the detached numbers of Rienzi, many of which are rare examples of bad taste. Mob scenes and political demonstrations are the bulk of the opera. Its characters are stiff manikins. Economy of dramatic climax, which in Tristan is developed to a tantalizing degree, is here a thing unknown.

The chorus of the Vienna Opera is excellently suited for spectacles and glamours of all kinds, being free in action and expertly coached. The chief laurels go to Robert Heger, the conductor, who first showed his great gifts in Vienna by remounting Rienzi seven or eight years ago. Hermann Völker, Vienna's favorite heroic tenor, gave a remarkably poised interpretation of the title role. Adriano (Rienzi in the alto clef, as somebody once jested) was sung by Rosette Anday with sufficient passion, while Mme. Zika presented that Cinderella of grand opera, the hero's sister. Attendance might have been better, considering the rarity of the occasion.

A SMETANA NOVELTY

The Volksoper produced another pseudo-novelty, namely, a Smetana operetta, The Village Belle, which has never been heard in Vienna before. This operetta is an enterprise fully financed out of the melodic capital of the national Czech composer. Contributions were exacted from his various operas, The Kiss, The Secret, The Two Widows, from his symphonic poem, Moldava, and even from several small pieces. As an operetta it can be compared with none but the best. The music is a trifle serious, perhaps, which taxes the singers, although all demands were capably met by Rose Attler and Dr. Adrian and the splendid operetta cast of the Volksoper. Conductor Fritz Fall is sufficiently acquainted with the true style of Smetana to give an authentic reading of the score.

BRUCKNER NINTH À LA BEETHOVEN

The pre-Easter weeks, which are characterized in Vienna by big choral concerts and much sacred music, began with the concert of the Friends of Music Society, where only Bruckner's unfinished ninth symphony and his Te Deum were played, the latter as the completing last movement of the former. Much has been said for and against this imposition of the Beethoven idea—a final symphony with chorus—on the work of Bruckner.

Many protest against alleged lack of reverence, since the three-movement torso, bereft of its triumphal climax, symbolizes the tragedy of an interrupted life and work. Yet the glorious Te Deum is now always added. Bruckner dedicated his ninth symphony "to God," and the very name of the Te Deum speaks for its character; so the two fit together. Robert Heger again demonstrated his faith in Bruckner by a deeply felt interpretation of both works.

SCHÜTZ GIVES CLASSIC CONCERT

The Viennese organist (with the accent on "the"), Franz Schütz, was the chief figure in a concert of classical music in the broadest sense of the word, i. e., classic in character, not in age. This included not only a fantasy in G major of Bach and the double piano concerto by Bach, but also a Chaconne by Franz Schmidt, the living classicist, and Reger's over-sophisticated Hiller Variations, conducted by Oswald Kabasta.

(*Continued on page 22*)

Fritz Busch Not to Be Reinstated

BERLIN.—It is reliably reported that Chancellor Hitler himself interceded on behalf of Fritz Busch, who was forcibly removed from his post as general musical director of the Dresden Opera, but such is the opposition of the local Nazis to Busch that even this exalted influence remained abortive. Busch is definitely out, although he is not a Jew.

Another interesting development is reported in connection with the Berlin Brahms Festival. Because of the predominance of Jewish soloists (being in each case the most eminent in his particular branch of music) the chamber concerts had to be cancelled. The only conductor admitted besides Furtwängler is Gustav Havemann, a prominent Nazi musician. In these circumstances, Furtwängler is said to have refused to participate. The three leading solo players in the Philharmonic Orchestra are all Jews; hitherto Furtwängler has not yielded to the demand that they be dismissed. T.

Schreker Première Cancelled

FREIBURG (BREISGAU), GERMANY—Franz Schreker's new opera, Christophorus, which was to have its world première here shortly, has been postponed indefinitely. Schreker is a Jew. R. P.

Chicago Announces Plans for Exposition Concerts

CHICAGO.—The Chicago Friends of Music, with the coöperation of A Century of Progress Exposition, announce a series of summer concerts at popular prices at the Auditorium Theatre, beginning June 4, followed by three evening performances and one Sunday matinee each week. In addition to the programs at the Auditorium, there will be a series of popular orchestral and choral concerts within the grounds of A Century of Progress Exposition.

The programs of both series will be presented by A Century of Progress Festival Orchestra of 100 players. These concerts will embrace the widest possible range of symphonic and choral literature, both popular and classic. Two special festivals are to be offered—one devoted to the major works of Brahms, the other to Wagnerian music.

CHORUSES AND ORCHESTRA TO APPEAR

Representative choral organizations will appear during the summer, among them the North Shore Festival Chorus (under Carl Bainum); the Apollo Musical Club (led by Edgar Nelson); the Chicago A Cappella Chorus (Noble Cain conducting); and the Swedish Choral Society (directed by Harry P. Carlson). A series of free concerts will be played by the festival orchestra, under Dr. Stock's direction, within the grounds of A Century of Progress, during July and August.

This announcement is a dramatic climax to the fine work of the Chicago Friends of Music, who have been working steadily since last December to accumulate a fund with which to build a permanent Temple of Music on the grounds of A Century of Progress. The fund, originally set at $100,000, was not realized, less than a third being collected in all. In fairness to a public which had contributed, the Chicago Friends of Music announced on March 14 that the money would be refunded to anyone who had contributed solely for the erection of the building. Donations have already begun to pour into the office again and most of the money refunded has been returned. R. D.

Adolf Busch Protests Against Anti-Jewish Policy

HAMBURG, GERMANY.—Adolf Busch has withdrawn from participation in the Brahms centennial celebration soon to take place in Hamburg. His action is in protest against the fact that his friend and protégé, Rudolph Serkin, pianist, was refused permission to take part in the festival in accordance with the present anti-Jewish policy. Herr Serkin, a concert artist of some reputation in Germany is known for his sonata recitals and has appeared widely with the Busch Quartet, with which group he was to have played at the Hamburg celebration. Busch has sailed for America and arrived there on April 21.

The Prussian Minister of Culture in Berlin has forbidden a scheduled series of Brahms chamber music by Artur Schnabel, Bronislaw Hubermann, Gregor Piatigorsky and Paul Hindemith. R. P.

Edinburgh's Musical S. O. S.

EDINBURGH.—The Edinburgh Concert Society has made a last frenzied appeal to guarantors for a Guarantee Fund of £3000 ($15,000 at par) for next season's orchestral concerts. They have also extended an offer to the Glasgow Choral and Orchestral Union, from whom they buy the service of the Scottish Orchestra, to pay them only whatever surplus there may be on each concert, after clearing all expenses, or, in the event of there being a deficit, fifty per cent from the Guarantee Fund. If these conditions are not met and complied with, respectively, there will be no concerts given by the Scottish Orchestra in Edinburgh. W. S.

Warsaw Opera a Century Old

WARSAW.—The Warsaw Opera has celebrated the one hundredth anniversary of its foundation with a performance of Rossini's Barber of Seville, the opera with which the institution was opened in 1833. Special ballet scenes aided the gala production, arranged by the stage-director A. Zelwerowicz, and a memorial volume on the historic theatre has been published. The first novelty to be produced in the theatre's second century will be a new opera by Szymanowski. G.

PORTRAIT OF A BOY IN A QUEER HAT

By IVY O. EASTWICK

HE could not have been called attractive. He was too stodgy-looking. A pair of round eyes peered out owlishly. His was a heavy—even a dumpy face. He looked frightened—as an owl might look frightened if awakened at midday by stranger-birds.

He was self-conscious, too, with a self-consciousness which tended to make him awkward, for he stumbled in his walk. His every gesture was clumsy.

Neither did his clothes improve him, for they were equally as clumsy as their wearer, fitting him loosely where they should have been tight, and clinging to him closely where they should have been loose. They were grey garments, patched garments, old-fashioned, unbecoming garments.

But they interested the other boys who waited outside the Academy. Indeed, had a passer-by inquired of the lads which was the more amusing—the garments or the wearer—they would have been at a loss to answer.

And if the suit and the wearer were laughable, how much more so was the hat!

Strange and Wonderful Headpiece

Indeed, it was a wonderful hat, a monstrous hat, an awe-striking hat and—more chiefly—a ridiculous hat. It was tallish and owed its shape to a hatter whose motto was "Be original." His originality had taken a perverse turn when he had created this hat. It was not the shape of a Panama, a boater, a Stetson or an opera hat, and yet, in some strange fashion, it resembled them all. In color it was grey—rather lighter than the suit. And it boasted a band of yet another shade of grey.

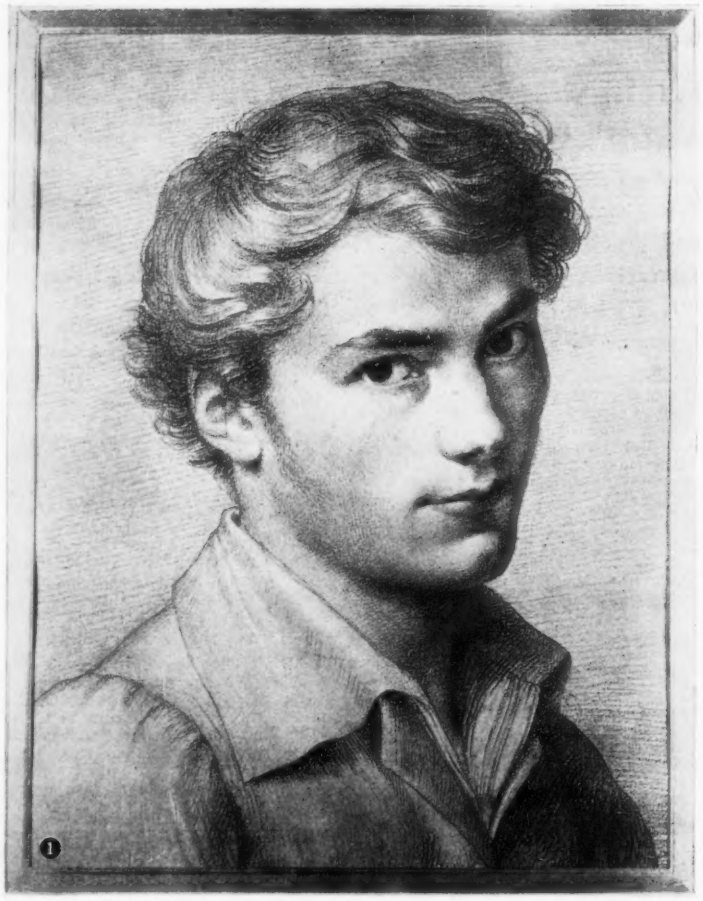
The other boys loved it . . . audibly. Their jocose remarks had the effect of making Franz's cheeks flush a brilliant red which further enhanced the comicality of the grey hat.

Franz felt his heart beating sillily—tremulously—at their hurtful jocosities. Had he been only a little younger than twelve, he would have cried. As it was, his only endeavor was to appear not to mind.

From nudges and titters and whispers the boys went on to making louder, crueller jokes. Of course, they did not mean to be cruel. They had merely found a stone really worth grinding the knife of their wit upon.

One of them spoke.

"Tell me, Mr. Little Miller, how is your father, Mr. Big Miller?"



FRANZ SCHUBERT

at the age of sixteen. Charcoal drawing by Leopold Kupelwieser. The original is in the possession of Duke Johann von und zu Lichtenstein in Vienna.

THE SCHOOL HOUSE IN OLD VIENNA

where Schubert assisted his father in instructing the young pupils. The courtyard of the house is picturesque, while its front, like most old Viennese houses, is severe and plain.

Franz did not answer, but stared dumbly at his tormentors.

"And how," inquired another, "is your father's mill?"

"And what are you doing in Vienna? Why are you not helping your father? . . . Either oiling his flails or grinding his wheat?"

"My father," said Franz, "is not a miller." (But he realized that his nearly white headgear accounted for the humorous assumption.)

"Oh?" The boys sounded polite but doubtful. One ventured another question.

"May we inquire what *is* your father's profession . . . or trade?"

Franz spoke jerkily, his color coming and going like a girl's.

"My—father—is a schoolmaster."

"Then why are not you too a schoolmaster, or at least a schoolmaster's assistant? I am sure you know a lot!"

"I'll wager he knows how many two's make four," said another, and, turning to Franz, he demanded: "How many?"

Franz blushed, and tried to enter into the spirit of the game.

"Two." (Despite his resolve to "play up," he stuttered in his reply.)

They looked at him with admiration.

"He really *d-does* know."

"He is a p-prodigy."

One of the boys began to feel sorry for the lad (who had borne their chaff gamely) or else to tire of the baiting.

"Leave the chap alone, you fellows," he commanded. Then, to Franz, "What do you know about music?" (It was obvious that he only inquired out of a spirit of kindly patronage.)

Franz flushed.

"I love it," he answered.

"Well," said the other disgustedly, "if that's all you know about it, you won't come out on top in this exam. Still—" (his tone was friendly, for there was something about this small, ungainly boy that was oddly attractive). "Still, you don't want to be frightened."

"I'm not," and Franz meant it, but his stammer belied the truth of his statement.

"I wish I weren't," groaned one of his former persecutors.

By the time they entered the examination hall they were all—baiters and baited—firm friends. There was something about this boy in the funny grey hat that made the other boys like him.

The examiners were elderly men; the examination, as Franz's acquaintance had predicted, was a stiff one. But not for Franz. It was obvious, however, that he did not pride himself on his undoubtedly great musical knowledge. The truth was that he confessed himself such an utter failure at every other subject in the world that it was as well that he did know something about some one thing.

The problems to him were easy—he transposed from key to key without effort; he marked correctly each fault in a manuscript that was half-full of tricky mistakes . . .

The correction of manuscripts was followed by a knowledge test—in what year was van Beethoven born? What was the student's opinion of Bach? Where and why was Handel's Harmonious Blacksmith written? These were some of the simpler questions. Had not young Franz been too busy writing down the answers, he would have seen many of his former persecutors chewing the ends of their quills in a vain effort to woo Mnemosyne.

Devastating Solo Test

The final and—if the expression on the faces of most of the boys might be taken into consideration—the worst part of the examination was yet to come. This was the sight-reading and singing of solo parts by each of the students. Here and there was a boy who congratulated himself upon the possession of a fair voice; such a boy would rise cheerfully and give a more or less accurate interpretation of the piece before him. Franz was not one of these. Music to him was a common thing; it is no exaggeration to say that he ate, drank, slept and dreamt music. Music was not a thing apart—it was his familiar. And so he did not rise with forced cheerfulness or with an affectation of modesty.

He began his solo with all simplicity. His was a thin, silver-shrill voice; not exactly a striking medium for the piece chosen. Yet it was sweet enough, and his performance was so accurate that when he had finished, the loud applause that followed embarrassed him. He blushed again, and this time the blush began underneath his eyes and crept slowly but doggedly down to his neck, there to remain in brilliant patches.

Praise from the Exalted

One of the examiners, a portly, clean-shaven man of patronizing manner, commended him on his song.

"Boy," he said, and his prominent eyes took in young Franz's much-mended shoes, his well-patched, ill-fitting suit and his queer hat. His tone became even more patronizing: "Boy, you sang that rather well."

Franz flushed—as much at the patronage as at the compliment. He did not answer, for he was too embarrassed.

"You should do well here . . . should he not?" he turned to his co-examiners.

They agreed heartily. One, to young Franz's supreme discomfiture, said: "You are a rather remarkable young person. You like music?"

His inquiry concerned the one subject upon which Franz found no difficulty in speaking. His answer, however, was brief.

"I love it."

The portly and patronizing one spoke again.

"If you study hard, my lad, in a few years' time we should hear great things of you."

"Thank you," said Franz, and turned to go.

What's in a Name?

The other called him back. Possibly he was more intrigued with the lad's odd appearance than with his possible success in the future.

"One moment. If we are ever to hear great things of you"—he smiled with portly humor at the quip which he was about to utter, "it would be as well if we knew your name beforehand."

"Oh—er—y-yes. O-of course," said Franz, flushing hotly.

"Well, what is your name?" inquired the other with dignified impatience.

Franz looked down at his patched boots.

"My name," he said quietly, "is Franz Schubert."

FERDINAND SCHUBERT,

Franz' eldest brother, received a touching letter from the twelve-year old composer, saying: "A fellow sometimes feels like eating a roll and a couple of apples, particularly when, after a meagre lunch, he has to wait eight and one-half hours for a frugal supper . . ." and asking him for a few kreutzer every month, which "you would hardly miss, while they would make me happy . . ." The letter concludes on a pathetic note: "I hope you will heed the voice which is constantly calling to you not to forget your loving, poor, hopeful, and again poor brother Franz." The elder Schubert, like his father, was a school teacher and in later years director of a normal high school.

IN NEXT WEEK'S ISSUE

FIFTY YEARS OF BRAHMS—By W. J. Henderson,

Music Critic of the New York Sun

Fontainebleau Château to House Americans One More Year

New Dormitory to Be Opened Next Season—La Juive Heard at Paris Opéra After Forty Years—Much Orchestral Activity—Melchior Sings and Levitzki Plays

PARIS.—At last the burning question has been settled. The American students may stay another year in the Fontainebleau Château until their own dormitory is completed. The decision was reached a few days ago after M. Bollaert, general director of the Beaux-Arts, Maurice Fragnaud, president of the managing board of the American school, and other officials held a conference in Fontainebleau. The sigh of relief at this news is general throughout the American colony here, and is bound to have a resounding echo in our own fair land. In a published interview, M. Perchet, a Beaux-Arts official said, "While no plans for future residence of these students have been formulated, the Ministry of Beaux-Arts will coöperate with the American school in every way to overcome the present difficulties."

With this assurance, the school is now in a position to open on June 25, house some of its students as heretofore in the Palace, and continue tranquilly, for this season at least, to dispense the secrets of music, painting and architecture from the historic château.

LA JUIVE

After forty years' silence, Halévy's La Juive has been remounted at the Paris Opéra. The occasion was a brilliant one, the public wild with enthusiasm over the gorgeous spectacle, and Director Jacques Rouché is to be congratulated on the splendor of the production.

It seems that back in 1892, the Paris Opéra made elaborate preparations for mounting La Juive. Scenes of unusual grandeur and beauty were designed and costumes of every color and kind were made. Then a fire broke out and La Juive and its trappings were forgotten until 1933—until the very moment, strangely enough, when the operatic lady's compatriots across the Rhine were not enjoying the sweets of restoration. However, . . . one has only to recall the sprightly nineties and the demands then made on operatic fare, to visualize the splendor of La Juive as now resurrected at the Paris Opéra.

Certain super-sensitive critics, of course, had to find the whole thing *demodé*, the music dull, etc. All of which may or may not be true, but when an audience rises and shouts, as the spectators did the other night, especially during the last scene, where the huge Opéra stage was made to yield the full of its scenic resources, there is reason to believe that Halévy's work has some merits after all.

It was one thing to stage the opera and another to find people to sing it, and M. Rouché succeeded in doing both. Germaine Hoerner, Franz, Huberty, Rambaud and Mlle. Guyla were the principal interpreters and that they did excellent work was evident from their public success. Francois Ruhlmann conducted. Thus, with all things considered, La Juive was one of the Paris Opéra's most brilliant events for some time.

FEMININE TOUCHES

During the season women composers seem to have come to the fore. One of the latest to join the ranks is Henriette Roget, whose Montanyas del Rosello for organ and orchestra, was premiered at Walter Straram's weekly concert. Mlle. Roget's composition is neither descriptive nor programmatic, but is the expression of her emotions while travelling through the beautiful Rosello region of the Pyrénees. The idea of joining the organ and orchestra in a work of this kind seemed at first rather doubtful, but the composer blended her colors so well and discreetly that the effect was charming. Cast in two parts (La Miranda de Font-Romeu and Lo Canigo) Montanyas del Rosello, while revealing nothing new or revolutionary, showed the composer's feeling for the organ and orchestration. The public received the work warmly, applauding Mlle. Roget as composer and organist, and M. Straram for his sympathetic reading.

Mme. Simone Plé also appeared on the program, playing the piano part of her concerto for piano, trumpet (M. Vignal), cello (M. Frécheville), and orchestra. Saint-Saëns' second symphony, sounding as empty as possible, and Ibert's Escales were also included.

DELUGE

Paris supports six symphony orchestras, which give week-end concerts and sometimes a mid-week session. When it is taken into consideration that these concerts are usually crowded from October until May, one comes to the conclusion that Parisians are orchestral enthusiasts. To be sure, some of the bands have little or no discipline, but the variety of their programs and soloists, and their constant efforts to present new music, have much to do with attracting the public. By way of giving an idea of the local taste in orchestral fare, here are the last week-end programs of the principal orchestras: Colonne: sixth symphony (Beethoven); concerto for cello and orchestra (Haydn), Cassado soloist; prelude to L'Enfant Roi (Bruneau); La Peri (Dukas); Cydalise et le Chevre-Pied (Pierné); Hungarian March (Berlioz). Pasdeloup: symphony in D (Mozart); Shylock Suite (Fauré); Croisière Coloniale (E. C. Grassi, first audition); second concerto for piano (Brahms), M. Goldenburg, soloist; overture to Die Meistersinger (Wagner). Paris Symphony: sixth symphony (Beethoven); concerto in E flat, for piano (Liszt), Helena Morsztyn, soloist; Le Livre des Danceries (Migot); Don Juan (Strauss). Lamoureux: Messe Solonelle (Liszt); ninth symphony, with chorus (Beethoven). Conservatory: Requiem (Fauré), ninth symphony, with chorus (Beethoven). To be sure, Beethoven and Wagner are played times without number, and a glance at the foregoing cannot help but impress with the abundance in which the town revels.

Croisière Coloniale, by E. C. Grassi, which was first-auditioned by the Pasdeloup Orchestra (under Blareau), was written several years ago but only recently orchestrated. M. Grassi is a native of the Orient, and expectations were that his Croisière Coloniale would reflect the exoticism and subtle sonorities of the East. While Oriental characteristics were present in the work, M. Grassi contented himself with a delicate, intimate and personal description of his travels on water and land the length of the River Meking. The composition is in four parts: Prelude, Mélopée thaï, Complainte laotienne and Voile qui fuis.

MELCHIOR SINGS

Paris always gives Lauritz Melchior a warm reception. The golden-voiced tenor is a favorite in these parts and whether it be an operatic, concert or orchestral appearance, crowds turn out to applaud him. Melchior's latest appearance in Paris was at the Salle Pleyel last week, when he gave a program of arias by Verdi and Wagner and songs by Schubert and Strauss. As there is no more consummate interpreter of Wagnerian tenor roles, it was only natural that his listeners went wild over his singing of excerpts from Die Walküre, Siegfried and Lohengrin. Recalls and numerous encores were in order, and the genial artist counts another Parisian success to his credit.

LEVITZKI

Mischa Levitzki also appeared on the same program and won unqualified success for his playing of Chopin, Scarlatti, Gluck-Sgambati and Bach. In the Chopin group (Ballade, Nocturne, three Etudes, two Preludes, Scherzo), Mr. Levitzki played with emotional tone quality, dashing off the technical passages in brilliant style. He, too, answered recalls and added encores.

Mr. Levitzki also scored as soloist with the Colonne Orchestra (Paul Paray, conducting), playing Beethoven's concerto in C minor. His full tone and classical style were admired and the audience gave every evidence of satisfaction.

S. M. I. AND SCHMITT

The Société Musicale Independente put on a "Festival Florent Schmitt" in the Ecole Normale. The program opened with quintet, read by the Calvet Quartet, the composer playing the piano score. Mlle. Pifteau, soprano, accompanied by M. Schmitt, sang Kerob-Shal, a suite of three songs: Octroi, Star and Vendredi XIII. M. Babin sang Mirages (Tristesse de Pan and Tragique Chevauchée) and the Chorale Amicitia brought the séance to a close with Six Choeurs; created a few weeks ago, and consisting of Le Page et La Reine, Marionettes, Si la Lune, Ezann, L'Amoureuse, and Canards libéraux.

CHILDREN'S CONCERT

The Paris Symphony Orchestra, at Pierre Monteux' instigation, has been putting on concerts for children this season. The enterprise is progressing admirably now that M. Monteux has done the pioneering, and the quality of the programs is excellent.

At the latest concert, the following items (under Roger-Ducasse, music supervisor of Paris Public Schools) were given: Danse Macabre (Saint-Saëns); Petite Suite (R. Ducasse); Chanson du berger, from Mireille (Gounod), sung by Mlle. Penhouet, pupil of the Rue des Vinaigriers School; Air d'Ascanio (Saint-Saëns) and Chanson de Solveig (Grieg), sung by Master Cornier of the Rue Froment School; and Bizet's L'Arlesienne. Nadia Boulanger presented and explained each number on the program.

There are few other cities beside Paris where one has such rare musical opportunities to hear the old masters. There are

(Continued on page 22)

Carnegie Hall Officials at Luncheon Outline Plan to Scale Down Rentals

A plan to reduce the cost of concerts in 1933-34 was set forth on April 19 at a luncheon held in the lounge room of Carnegie Hall, New York, and attended by officials of the hall and representatives of leading concert managements. Robert E. Simon, president of Carnegie Hall, stated that a reduction in the rental of the auditorium, averaging fifteen per cent. less than present rates, would go into effect October 1, 1933. Mr. Simon said that unless Carnegie Hall can be made self-supporting—which it is now far from being—it may be necessary to take steps to convert the hall into some other form of amusement centre, such as a motion picture house. However, he said that every effort would be made to continue the presentation of the type of entertainment the hall has always offered. "The owners of the property," he stated, "prefer to leave it in its present condition provided the sacrifice is not too great. Whether or not they do so will depend entirely upon the coöperation they receive from those in whose interest the building was designed."

JUDSON FORESEES TICKET REDUCTIONS

Arthur Judson, speaking for the concert managers, said that, in order to make possible continued public patronage of concerts, music-lovers might expect reductions in the prices of tickets next season ranging from a minimum of twenty-five cents a seat to as much, in many cases, as a dollar a seat for major events in Carnegie Hall. He pointed out that these new prices already have been adopted for the three Sunday afternoon series of the New York Philharmonic in 1933-34.

Mr. Simon cited the principal reasons for the decline in the income of Carnegie Hall. There has been a serious reduction in subsidiary income derived from the rental of studios and shops, the source, in past years, from which the funds came to wipe out the auditorium's inevitable deficit. The actual income of the hall also has been shrinking considerably, and the number of dates contracted for 1933-34 are at this time far behind the figures of last season at the same period. This is true despite the fact that the Philharmonic, by transferring its former Brooklyn and Metropolitan concerts to Carnegie Hall and by eliminating out-of-town tours, has increased the number of its performances at Carnegie Hall to 116 as against eighty-six during 1932-33.

DETAILS OF NEW RATES

There will be a reduction of $100 next season in the flat rental rate, an approximate reduction of fourteen and one-half per cent. The flat rate for concerts in the evening or on Friday, Saturday, or Sunday afternoons, which in the past had been $700, has been reduced to $600. On the sharing rate, based on the maximum rental of $650, an approximate reduction of thirteen and one-half per cent. has been arranged as against the prices of last season.

The problem of the many excellent musicians who wish to take advantage of the prestige and acoustics of Carnegie Hall, but who are doubtful of their ability to fill the hall to capacity, has also been considered by Mr. Simon. For such artists, he has agreed to close off the dress circle and balcony and charge on Monday through Thursday afternoons a minimum rental of $300, plus the additional expenses of ushers, bill posting, box-office, and tickets, amounting in all to some $75, about one-half of the customary additional charges. This arrangement will make it financially possible for an artist to give a concert at Carnegie Hall and will, at the same time, help eliminate the menace of the music business, the "dead-head."

In addition to reducing the rentals Mr. Simon stated that there are being discussed a number of other plans for continuing to improve and beautify the hall, providing the response of the public justifies further efforts. Among these are a series of exhibits relating to music, a restaurant directly connected with the concert hall where patrons may secure refreshments during the intermissions or before or after the performances, and other additions to the hall's facilities.

Throng Greets Ganz at Final Omaha Concert

Appears as Conductor and Soloist with Local Orchestra

OMAHA, NEB.—An overflow audience greeted Rudolph Ganz when he stepped upon the stage of the municipal auditorium to conduct the season's final concert of the Omaha Symphony Orchestra. All seats in the large auditorium were occupied and many prospective listeners were turned away for lack of space.

The program, beginning with a transparent and graceful performance of Mozart's Marriage of Figaro overture, next offered a hearing of Tschaikowsky's Pathetique Symphony in an eminently sane and straightforward version. Without sentimentality or exaggeration of its emotional elements Ganz unfolded the varied contents of the opus with sympathy, complete clarity and musicianly understanding. Appearing next as a soloist, Ganz gave a highly colored and stimulating presentation of the Liszt E flat concerto. All the necessary bravura, the virtuosic glitter and glamour were notably present in the artist's performance, and, in addition, beauty of tone, real nobility of style, expert skill in the shaping and balancing of phrases, much evidence of mature and ripened musicianship. The acclaim of the audience was such as to bring two extra numbers. A Strauss waltz, Tales from the Vienna Woods, was the final number.

LOCAL ARTISTS

Bettie Zabriskie, cellist, of this city, and Herbert Schmidt, Lincoln pianist, joined forces in a notable program here recently, each player contributing two solo groups and the two collaborating in a well conceived and thoroughly artistic presentation of Beethoven's sonata in A minor.

The month's programs at the Joslyn Memorial have so far brought to a hearing the following soloists: Esther Leaf, Louise Shadduck Zabriskie and Martin Bush, organists; Carriebeth McGill, James Peterson, Helen Williams and Louise Schnauber Davis, violinists; Lenora Wilson and Elisabeth Savell, pianists; Carroll O. Nygren and Ralph Clayton, tenors. J. P. D.

Althouse and Thomas Engaged for Metropolitan

Paul Althouse will rejoin the Metropolitan Opera Association in the coming season, to sing Wagnerian roles, it was learned this week. The American tenor was a member of the Metropolitan for nine years, making his debut with the company in 1913 as Dimitri in Boris Godounoff. He was subsequently a member of the Chicago Civic Opera, where he sang Wagnerian roles. He has also appeared with leading orchestras, including the New York Philharmonic, in excerpts from the music dramas.

John Charles Thomas, American baritone, will also be added to the roster of leading singers of the Metropolitan Opera Company. The engagement of these artists swells the number of distinguished American male singers, which already included Lawrence Tibbett, Richard Crooks and Richard Bonelli.

Mr. Thomas was born in Meyersdale, Pa., and his earliest singing experience was as a boy soprano. He has appeared in the operettas Maytime and Apple Blossoms, and eight years ago made his début in grand opera at the Theatre Monnaie Royale in Brussels. His repertoire in this field is an extensive one, comprising most of the works of the French and Italian masters. Next month he will appear at the Ann Arbor May Festival in the concert version of Howard Hanson's new opera, Merry Mount.

Philharmonic to Offer Another Beethoven Cycle Next Year

The Beethoven Cycle which marked the 1932-33 season of the New York Philharmonic-Symphony Orchestra will be repeated next winter, again under the direction of Arturo Toscanini. In addition to the eight symphonies, the Emperor concerto and various compositions offered on the last five Sundays of this season, the two great choral works of Beethoven, the ninth symphony and the Missa Solemnis, will be added next year, with the coöperation of the Schola Cantorum and distinguished soloists. Another feature of the cycle is the Beethoven violin concerto, with Yehudi Menuhin as soloist. The concerts in this series fall on six Thursday evenings and six Friday afternoons, divided between the odd and even series.

Toscanini, who sailed for Europe April 29 on the SS. Ile de France, also has planned for next season three different Wagner programs, each with special soloists. These will be given at the last concert of each of the three Sunday afternoon series.

Enesco Reëngaged for Pittsburgh Orchestra

Georges Enesco has been reëngaged by the Pittsburgh Symphony Orchestra to appear as guest director and soloist next season.

Sibelius Cycle Is Completed by Boston Symphony Orchestra

Chamber Music Concerts and Recitals Well Attended

BOSTON.—A remarkable Sibelius cycle, which included the performance during the year of all of the Finnish master's seven symphonies by the Boston Symphony Orchestra under Serge Koussevitzky, was completed at the concerts of April 21 and 22.

The seventh symphony without a key (it begins in A minor and ends in C major) climaxed the cycle, for in its single long movement it has many of Sibelius' most characteristic moods, and in the working out of the limited thematic material as well as in architecture the symphony is a masterpiece. One of its most significant phases is its reëstablishment of the importance of a scale as the basis of melody.

The symphony was given an extraordinarily vivid and poetic presentation by the orchestra under Koussevitzky, a presentation which would have stood out even more if it had not been preceded and followed by similarly eloquent reproductions of Markevitch's Rebus and Tschaikowsky's fifth symphony.

The Rebus ballet music was a novelty here, just as it had been (as presented by the same forces) in New York a couple of weeks previously. This strange music shocked the staid Boston matinee audience rather less than expected, and the reception was at least tolerant, with even a hint of cordiality. The Tschaikowsky symphony, however, following the finest performance it has received here under Koussevitzky, was applauded thunderously, the volume and intensity of the applause surpassing anything of the sort during the season, so far as one recalls.

The Boston Symphony gave its final Tuesday afternoon concert on April 18. The program of this concert, which presented symphonic music in brief historical survey, was devoted to two Nocturnes by Debussy, Ravel's Mother Goose suite, Stravinsky's Petrouchka and the second symphony of Sibelius.

CHAMBER MUSIC

An excellent program was presented at the final concert of the Flute Players' Club in the galleries of the Boston Art Club, April 16. This series is Boston's best opportunity, aside from the Boston Symphony concerts, for hearing modern music or works by neglected composers, to say nothing of chamber music in general. The program on this occasion included a sonata for flute and piano by Bach, a sonata for violin, piano and drum by Lopatnikov, and string quartets by Dohnányi and Tschaikowsky. The performers were the Durell Quartet, Lawrence White, percussionist, Georges Laurent, flutist, Louis Krasner, violinist and Jesús Maria Sanromá, pianist.

Mr. Krasner and Mr. Sanromá, both of whom are first-rate exponents of modern music, had been heard in a violin-piano sonata concert at the Harvard Club earlier in the month. Works by Pizzetti, César Franck, and Alexander Steinert, Boston composer, made up the program.

While on the subject of chamber music one should not neglect the Chardon String Quartet who completed their first season of concerts on April 20, at Brattle Hall, Cambridge. The duet of Ravel for violin and cello, and string quartets by Debussy and Milhaud were played by this group, which from the first concert last fall indicated that it was an admirable ensemble, making a heavy contribution to Boston chamber music.

NEW ENGLAND CONSERVATORY

Compositions by Frederick S. Converse, Boston composer and dean of the faculty of the New England Conservatory of Music, made up the program of a concert in George Brown Hall on April 17, under the auspices of the Beta chapter, Mu Phi Epsilon. The program listed two new works, Wood Song and Spring Song, for voice, piano, harp and flute; extracts from The Pipe of Desire; the concertino for piano and orchestra; two choruses for women's voices, Land of Romance and The Peace Pipe; two short piano pieces; and Converse's earliest published work, the violin-piano sonata, op. 1.

Other recent events at the conservatory included a violin recital by Paul Bauguss, of the class of 1931, in Brown Hall on April 11; and a concert of the brass ensemble (led by Louis Kloepfel of the faculty) at Jordan Hall on April 21.

JUVENILE CONSERVATORY

At a chamber music concert given by the faculty of the Juvenile Conservatory of Music at Albert Hewitt Hall, string quartets by Albert Spalding and Lewis Reed, director of the school, were played. Mr. Reed based his new work on recent events from the Presidential front, and, indeed, it is dedicated to the President. Mr. Reed also played on this program unaccompanied works by Scriabin, Reger and Kreisler.

M. S.

Members of Schmitz Council Active

Recent activities of the members of the Schmitz Council of authorized piano teachers list Marion Cassell of New York, associate teacher at Pedagogical Institute, Montreal, and member of the faculty of the David Mannes School, New York, who gave a sonata recital with Maurice Onderet, violinist, in April in the Canadian city, playing works of Beethoven, Lekeu, and Debussy. Andrew Riggs, head of the piano department at Denver College of Music and Colorado State College, recently appeared at the Denver Country Club, at Chappell House, Denver, in two-piano programs and with the Denver Symphony Orchestra. Ruth Dyer-Schoettle gave a lecture for the piano forum at the Colorado State Teachers Convention, joined with Elmer Schoettle in the Bach C minor concerto for two pianos, and gave a joint recital with Mrs. Pashley, violinist.

Mr. Schoettle, besides offering a sonata recital with Richard Sears, is completing the series of six recitals in Denver on the rise and development of instrumental music. Miriam Campbell, a non-professional member of the group, appeared in two-piano recital with Andrew Riggs at Chappell House, in a trio recital, in a program from Bach to Tansman, and fulfilled other engagements.

Mabel Stead of Chicago gave recitals in Chillicothe, Mo., for the Musicians Club, and in St. Louis for the Music Teachers' Round Table, including on her programs such works as sonatas by Soler, Scriabin, standard works of Chopin and Brahms, and modern pieces by de Falla, Mompou, Harsanyi and Ravel. Alice Hackett of Fort Dodge, Ia., continues recital appearances in Clinton and Pocahontas, Ia., and her pupil, Miss Dalton, has appeared for the Woman's Club of Mawson and over WFM at Waterloo, Ia. Mabel B. Jenkins of Salt Lake City, Utah, was assisting artist at a concert of the Musical Art Society, with Mr. Shepherd. Maurine Ricks of Denver appeared over KOA, Denver; gave an all-American program in Atchison, Kans.; and was elected member of Mu Phi Epsilon National Musical Sorority. Ruth A. Rogers of Duluth, Minn., appeared with the Matinee Musicale of that city. Helen C. Calogeras of Denver was appointed general chairman of the convention of State Music Teachers' and Colorado Federation meeting held in April in Denver. Violet Duncan played on the Baldwin Hour from St. Louis. Elwood S. Roeder of Hollywood, Cal., has added new classes in Gedalge work to his usual schedule.

All these teachers, in addition to their personal activities, have presented many students in recital in their respective cities.

The annual gathering of Schmitz exponents and students is to take place in Denver on July 3 at the opening of the fourteenth annual summer session of E. Robert Schmitz.

TO CREATE NEW ROLE

FREDERICK JAGEL,

tenor of the Metropolitan Opera Company, will sing the leading tenor role in Merry Mount, the opera by Howard Hanson and Richard L. Stokes which is to be produced at the Metropolitan next season. Mr. Jagel appears in a concert version of the work at the Ann Arbor Festival, May 20.

Smallens Leads Two Concerts With Philadelphia Orchestra

Young Jonás Pupil Gives Amazing Recital—Brahms Chorus Does Samson and Delilah—Stokowski Conducts Second Youths' Program

PHILADELPHIA.—The conductor for the Philadelphia Orchestra concerts of April 15 and 17 (the latter coming on Monday instead of Good Friday) was Alexander Smallens.

Only two numbers were programmed, but each was of great magnitude, the first being Strauss' Ein Heldenleben, and the second the symphony No. 2 in D, by Sibelius. To each, Mr. Smallens gave a thoughtful and forceful reading. In the Strauss number he skillfully brought out all the many themes, in their varying forms, with clarity. Alexander Zenker, acting concertmaster, played the solo violin part with beauty of tone and feeling. Mr. Smallens was warmly acclaimed at the close, returning to the stage many times to acknowledge the plaudits. These he shared with Mr. Zenker and the orchestra.

The Sibelius symphony received an equally fine interpretation under Mr. Smallens, and likewise aroused the audience to great enthusiasm.

MILDRED GORDON IN RECITAL

Mildred Gordon, young pianist, and pupil of Alberto Jonás, gave her début recital on April 18, in the Plays and Players Auditorium. This astonishing child pianist gave a program which would have taxed any adult, but her technic, power and general mastery of the keyboard would have done credit to an adult. Bach's Chromatic Fantasy and Fugue, the Beethoven Variations in C minor, Brahms' sixteen waltzes, Chopin's A flat Ballade, Cracovienne Fantastique by Paderewski, three numbers by Mr. Jonás (Humoresque, Pastorale, in memoriam to Scarlatti, and Marche Militaire) and the Hungarian Fantasy by Liszt, with Mr. Jonás playing the orchestral accompaniment on the second piano, composed the program. Facility, tremendous dynamics, and clear pedalling were the outstanding features of this young soloist's performance. Greater interpretative ability will come with maturity, but even now Miss Gordon shows promise of excellent musical understanding. She was enthusiastically received, and was obliged to play several encores, in some of which she did her best work of the evening.

BRAHMS CHORUS GIVES SAMSON AND DELILAH

The Brahms Chorus of Philadelphia (under the excellent direction of N. Lindsay Norden) gave its second concert of the seventh season, on April 19, at Scottish Rite Temple, assisted by Maybelle Marston, contralto, Charles W. Stahl, tenor, Wilbur Evans, bass, and an orchestra recruited from the Philadelphia Orchestra. At this time Samson and Delilah was given in concert form, with marked success. The beautiful choral parts were superbly done by the chorus, revealing excellent training under Mr. Norden, who conducted the entire performance with sure beat, and deep understanding.

Miss Marston, singing the part of Delilah, gave particular pleasure with the arias, The Spring with Her Dower, and My Heart at Thy Sweet Voice. Mr. Stahl as Samson, and Mr. Evans as the High Priest and Abimelech were eminently satisfactory, while Louis Doelp, a member of the chorus, sang well in the part of An Old Hebrew. The orchestra added materially to the success of the performance.

PHILADELPHIA ORCHESTRA CONCERT FOR YOUTH

It is doubtful if any concert has ever been given in the old Academy of Music which was so thoroughly enjoyed by conductor, orchestra and audience, as was the second concert for youth given by Leopold Stokowski and the Philadelphia Orchestra, on April 20. The utmost informality reigns, when Dr. Stokowski chats amiably with his audience, asking questions, which are answered in no uncertain terms. There is a printed program but that does not begin to tell the delightful things which happen. All sorts of unexpected innovations are made, to the evident delight of the youthful auditors. Every seat was sold and the house was packed with youths between the ages of thirteen and twenty-five.

Dr. Stokowski conducted the prelude to Die Meistersinger, played as written, with a chorus from Bryn Athyn, the Wittingdon Chorus, trained by Carl Alden, principal of the Boys' School in Bryn Athyn, singing the chorale and several choral parts from the third act of the opera. Following this, Dr. Stokowski announced that he had received requests to know more about the different instruments of the orchestra, whereupon he explained the various sections of the orchestra and had each type of instrument played by the different orchestral men.

The orchestra gave a fine performance of Rimsky Korsakoff's Russian Easter. Following this came another surprise, when Dr. Stokowski spoke briefly of the Magic Flute written by Mozart, in which the voice imitated the flute. The aria of the Queen of the Night was sung by Russell Palmer, boy soprano. It was amazingly well done and young Master Palmer received an ovation.

After the intermission Dr. Stokowski continued the tour of the orchestra and had the percussion instruments illustrated. This proved to be highly entertaining to the young people, who received it with much applause. Then another surprise, in the performance of Bali by Henry Eichheim, with numerous native instruments, all percussion. The final programmed number was the Ravel Bolero which was uproariously received, and after numerous recalls Stokowski played the third movement of the Tschaikowsky Pathetique. This also aroused great enthusiasm, after which the audience consented to disperse.

AMERICAN ARTISTS CONCERT

The Musical Artists of America presented the first of three concerts in the Barclay Hotel Georgian Room, April 20, when Emanuel Bay, pianist, Genevieve Ros, violinist and Mary Morris Duane, poet, were the performing artists. Each was warmly received and did fine work. This widespread movement to present American artists is meeting with the approval of a large number, as was evidenced in the large attendance at this concert.

M. M. C.

Hungarian Girl Orchestra for America

The Hungarian Girl Gipsy Symphony Orchestra is coming to America next season under the management of I. S. Richter. This orchestra, directed by Lilly Geynes, has toured the principal European countries. The personnel comprises twenty young girls, who wear their national Hungarian Gipsy costumes in their performances. The repertoire of the group is extensive, including music by Liszt, Strauss, Brahms, Schubert, Kacsoh, Kalman, Hubay, Pista and Lavotta. Among the cities in which they have appeared are London, Paris, Berlin, Vienna, Budapest, Stockholm, Copenhagen and Oslo.

Auditions for Dessoff Choirs

Those wishing to join the Dessoff Choirs (Margarete Dessoff, director) may attend auditions May 1 and 2, from 2:30 to 4:00 and 5:30 to 7:00 p. m., at 340 East Seventy-second Street, New York City.

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CALENDAR OF THE SCHOOL'S ACTIVITIES

Season 1932-1933

Dec. 11	Orchestral Concert	Program of compositions by Bach, Handel, Beethoven, Arensky and Frank Bridge
Dec. 15-16	Opera	"Xerxes" by Handel
Jan. 11	Chamber Music Concert	Program of French Chamber music compositions by Faure, Hure, and Franck
Jan. 18	Chamber Music Concert	Works by Haydn, Louis Gruenberg and Beethoven
Jan. 20	Opera (Private performance)	Acts from "La Boheme" and "Tales of Hoffman"
Jan. 25	Chamber Music Concert	Works by Bach, Strauss and Schumann
Jan. 27	Orchestral Concert	Works by Frescobaldi, Bach, Vivaldi-Nachez, Gretry-Mottl, Nicolai Berezowsky, and Saint-Saens
Feb. 1	Chamber Music Concert	Works by Brahms, Schubert, Mozart and Strauss
Feb. 8	Chamber Music Concert	Works by Rameau, Debussy, Franck, Griffes and Ravel
Feb. 15	Chamber Music Concert	Works by Mozart, Franck, and Kreisler
Feb. 22	Chamber Music Concert	Works by Schumann and Brahms
Feb. 23-24-25	Opera	"Coronation of Poppaea" by Monteverdi "Gianni Schicchi" by Puccini
Feb. 28	Opera (Private Performance)	"L'Amfiparnaso" by Vecchi sung for the Faculty and students by the Dessoff Choirs
Mar. 1	Chamber Music Concert	Works by Brahms, Strauss, Schumann, Bach, Schubert and Schoenberg
Mar. 8	Chamber Music Concert	Works by Beethoven, Brahms, Debussy, Chausson, and Faure
Mar. 15	Chamber Music Concert	Works by Brahms
Mar. 25	Orchestral Concert	Works by Beethoven, Mozart, Ralph Vaughan Williams, Handel, Bernard Rogers and Liszt
Mar. 30	Lecture	Primitive African Music
April 12-13	Oratorio	"St. Matthew Passion" by Bach
April 23	Opera	"Secret Marriage" by Cimarosa at Chamber Music Festival in Library of Congress, Washington
April 25-26-27	Opera	"Secret Marriage" by Cimarosa (in New York)
May 6	Compositions by Young American Composers	Works by Naginsky, Nordoff and Grace Krick Sanford

During November and December Dr. John Erskine gave a course of eight lectures on "English Poets"

JUILLIARD GRADUATE SCHOOL

130 Claremont Avenue New York, N. Y.

NEW YORK CONCERTS

APRIL 18

Musicians' Symphony Orchestra Two eminent soloists added lustre to this concert given by the Musicians' Symphony Orchestra under the baton of Sandor Harmati in the Metropolitan Opera House. Harold Bauer played the Beethoven Emperor concerto with his familiar command of style, mellow tonal attributes and distinguished technical skill. He was warmly greeted at his entrance, and at the conclusion of his performance was repeatedly recalled to the stage. Albert Spalding appeared in the second half of the concert, playing the Mendelssohn violin concerto with superb eloquence, beauty of tone and tastefully restrained style of performance. He, too, was accorded a very warm reception by the audience, taking many bows after the playing.

Mr. Harmati, who had trained the ensemble for its earliest concert appearances, returned to lead musicianly versions of Goldmark's lyrical overture, In Springtime, Hugo Wolf's delightful Italian Serenade, and the colorful dance of Salome from Richard Strauss' opera of that name, as well as supplying conscientious accompaniments to the concerti. The orchestra was obviously on its mettle, if not always as flexible in its response to the leader's baton as might have been desired. The audience was a large and demonstrative one.

John McCormack, Lucrezia Bori, and Henri Deering Under the patronage of His Eminence Patrick Cardinal Hayes of New York, John McCormack, Lucrezia Bori and Henri Deering participated in a benefit concert for the Catholic Boys' Clubs of New York at Carnegie Hall on Tuesday evening.

The perennial freshness of John McCormack, his zest for singing and his never failing finesse, were accorded the customary McCormack ovation. The old German air which opened the recital and the Bach Chorale which followed, as well as the sundry pieces making up his share of the evening's music, were models in the fine art of singing. Edwin Schneider repeated his dual role of accompanist and composer, faring equally well in both parts.

Mozart, Bayly and Strauss were the cosmopolitan trio who introduced Miss Bori to the fashionable audience. The ornate phrases of Mozart and the free and easy melody of Johann Strauss blended into the general gayety of the evening, and songs by Nin, delivered with a flair and dash which seem Miss Bori's special gifts, sent the enthusiasm of the audience especially high. Frederick Bristol was the accompanist.

Mr. Deering won ovations of his own, for that pianist has a large, faithful, and elite following. Mendelssohn's Rondo Capriccioso, so seldom heard that it seemed rather a novelty, and so well played that its beauties were made to number many, was followed by shorter pieces, brilliantly and suggestively given, including Albeniz' Tango and the Fire Dance of de Falla, by way of introduction to Miss Bori's Spanish songs which were to follow.

APRIL 20

Haarlem Philharmonic The closing event of the Haarlem Philharmonic season brought a program by Grete Stueckgold, Attilio Baggiore and the Musical Art Quartet in the ballroom of the Waldorf-Astoria, Thursday morning. Mr. Baggiore offered an Italian group, by San Fiorenzo, Cesti and Carissimi, and songs in English by Campbell-Tipton, Protheroe and Czerwonky, ending his printed list with Frank La Forge's Into the Light. His voice possesses those virtues essential to the tenor register, mellifluous tone and clarity and ease in the vocal altitudes, and in addition is distinguished by individuality of timbre and interpretation.

Mme. Stueckgold, in ideal mood and voice, gave three German Lieder by Brahms, Wolf and Strauss, Elsa's Dream from Lohengrin, songs in French by Chausson and Debussy, and, in English, Twinkle, Little Star (Rollins), Cadman's From the Land of the Sky Blue Water, and The Answer (Terry). The soprano's tones are the flowering of an art essentially Nordic, in color and quality as well as in expressive impulse. Both temperament and vocal equipment make her a Lieder singer of rare attainments who tints her tonal canvas with exquisite skill and balance of detail. The Wagner excerpt was sung with noble feeling and tenderness, while the French and English numbers, projected with excellent style and diction, served to display other phases of a versatile art.

The Quartet, representing the instrumental element of the concert, played two Glazounoff pieces, Spanish items by Turina and Albeniz and Burleigh-Jacobsen's Moto Perpetuo. This group gave their accustomed suave blending of parts and excellent ensemble tone. They have the collective knack of bringing into vivid relief every element of interest in the score under performance, a quality not always associated with chamber organizations. The audience, which completely filled the ballroom, enthusiastically recalled and encored all the participants in the program. The accompanists of the two singers—Dr. Karl Riedel for Mme. Stueckgold and Pieretto Biano for Mr. Baggiore—had a deserved share in the acclaim.

Philharmonic Orchestra The final pair of mid-week subscription concerts by the Philharmonic-Symphony Orchestra, under the baton of Arturo Toscanini, in Carnegie Hall, last week included the first performance of a new edition of Geminiani's Concerto Grosso in C minor, op. 2, No. 2, arranged by Adolfo Betti, and the first performance by this orchestra of Martucci's symphony No. 1, in D minor, op. 75. The eminent Italian conductor thus made of this concert an especial tribute to the musical genius of his countrymen, though there were two German classics to round out the program—the Mendelssohn violin concerto, played by Remo Bolognini, assistant concertmaster of the orchestra, and the overture to Wagner's The Flying Dutchman.

The name of Geminiani is surprisingly little known to modern concert audiences, although he had an important place in the eighteenth century Italian school. Mr. Betti, erstwhile first violinist of the lamented Flonzaley Quartet, has devoted much of his time recently to an edition of this composer's works. The Concerto Grosso heard on this occasion is in the tradition of Vivaldi and Corelli, but it has individual accents and in particular shows not a few characteristic traits of original part-writing and rhythmic ingenuity, while the work as a whole has a splendid dignity and force. The performance, by a reduced orchestra of strings, was superbly modelled by Toscanini, and showed to full advantage the felicitous re-creation of the score by Mr. Betti, which included a "realization" in some instances of the original figured bass.

The Martucci symphony (the second opus in this form by the composer to be played here by this conductor) dates from 1896. It is agreeable though not especially arresting in its musical style, the work of a modern classicist, characteristically Italianate in its free and natural melodic utterances. Structurally, the symphony, though containing extended development of themes and showing mastery of orchestral and formal devices, is rather slight. The lyrical *andante*, in which the instruments weave a contrapuntal pattern of rare charm, is perhaps the most effective of its four movements, though the *allegretto* also has a delicate ingenuity and elfin attractiveness. The conductor's reading was a dramatically convincing and tonally rich one.

Mr. Bolognini revealed superior talents in his playing of the Mendelssohn work, in which he was aided by a superb orchestral accompaniment. Technically adroit and commanding a tone of appealing quality, if not of great breadth, the youthful artist excelled in his smooth treatment of the slow movement and roused his listeners with his brilliant playing of the finale. There was a marked ovation at the close, the conductor and players joining in the applause.

The concert was concluded with a dramatic and tonally superior performance of the Wagner overture. At the end there were definite testimonials of the regard in which Toscanini is held by his loyal American audiences.

APRIL 21

Paulist Choristers The annual spring festival concert of the Paulist Choristers, assisted by the New World Symphonietta, both under the direction of Father Finn, was given in Carnegie Hall before an interested audience. The assisting artists included Anne Wolcott and Mary Chinnery, pianists and Edward J. Slattery, organist.

A program including ecclesiastical music and modern numbers had as a feature the concert performance of the choral prelude to Father Finn's opera, Cæcilia—based on romantic legends surrounding the life of the patron saint of music. Although imposing some difficulties on the young performers, the music was of especial attractiveness in its melodic writing for the chorus of shepherds. A gifted composer, Father Finn has been successful in evoking the pastoral atmosphere and Eastern locale of his libretto. Among the soloists heard in the work were Joseph Rickert and Bernard Sweeney, tenors, John Finnegan and John Keating, baritones, and John Kuebler, basso-cantante.

The modern numbers included also O Lily Lady of Loveliness by Maurice Besly (soloists, Masters John McCormack and Rickert, Messrs. Hallet Dolan, Keating and Kuebler); Elgar's Fly, Singing Bird; Arensky's Serenade (Henri Marcoux, soloist, assisted by Herman Steisel, cellist); Dubois' Fair the Dawn Appears (Master McCormack, soloist); Harriet Ware's The Stars, and a setting of The Canticle of the Sun by Ralph L. Baldwin (soloists, Fred G. Royer and H. Overton Moyle). In addition there were choruses by Lotti, Rachmaninoff, Bach, Brahms and the Russian folk song, Down St. Peter's Road, arranged by Schindler (John Finnegan and Master Lawrence Dunne, soloists).

The excellent tone quality and devotional approach to their music that have long marked the work of the Paulist Choristers were again in evidence throughout the concert. The audience was markedly cordial in its appreciation.

APRIL 22

Lund Opera Company in Namba, and Haensel and Gretel Dr. Ernest Carter's ballet pantomime, Namba (or The Third Statue), had its first presentation in the Charlotte Lund series of grand opera for children at the Shakespeare Theatre on Saturday morning, with the composer conducting. Humperdinck's Haensel and Gretel was also performed.

The Carter score is replete with easy flowing melodies, colorful and neat in design, and in complete accord with the story which Grace Latimer Jones McClure furnished for the ballet. The latter has its prince and the heroine, Namba, its gypsies, heralds and pages, all of whom make for effective tableaux. The story is so devised as to give the composer a good excuse to turn out an occasional rousing tune. Members of the Aleta Doré Ballet participated in the première. These were Mary Louise Hunt, Wynne Goldstein, Marjorie Johnston, Phyllis Newberger, Lorraine Davidson, Cavell Lumley and Ursula Schwarz.

Haensel and Gretel found themselves in the clutches of a new Old Witch, for Charlotte Lund, the director, herself impersonated the part, thus adding variety to still another presentation of the popular opera by the company this season. Others in the cast were Arthur van Haelst, Betty Poulus, Ethel Bennett, Doris Korn. Ruth Somers and Norma Shelman mimed the title roles, sung by Lorene Rising and Priscilla Heindlhofer.

APRIL 23

Philharmonic Orchestra Concluded in a blaze of enthusiasm and with a unique ovation, the final concert of the season by the Philharmonic-Symphony Orchestra under Toscanini drew a capacity audience, with many standees, last Sunday afternoon in Carnegie Hall. The program, the fifth in the Beethoven cycle, included as a quasi-novelty the King Stephen overture, op. 117, unfamiliar to Philharmonic audiences and seldom played anywhere today; the Emperor piano concerto, with Vladimir Horowitz as soloist; the eighth symphony and the Leonore overture, No. 3.

The King Stephen overture, composed as incidental music to the drama of that name, is one of the minor productions of Beethoven. Though dating fairly late in his career, it shows little of the largeness of conception and ardor of spirit that animates the earlier Leonore No. 3, which provided a striking contrast and climax for the concert.

The most exciting moments of the afternoon came in the concerto, which was given a performance of the utmost tonal splendor and virtuosic brilliance by Toscanini and Horowitz. The latter's rounded, bell-like tone and sheer lyric witchery were conspicuous elements in a reading that reached its climax in the final rondo. Here the pianist (not quite in his top form during the first movement) demonstrated his right to rank among the major performers of the present day. Both soloist and conductor were recalled repeatedly at the close.

The spirited eighth symphony, with its dance-like themes and unconventional rhythmic pattern, enlisted the best efforts of the players, who responded to Toscanini's militant and precise direction with a performance of great lyrical beauty, glowing tone and sparkling *brio*. The Leonore closed the series in a reading of profound emotional effect and dramatic force. The long-continued applause, bravos and repeated recalls, with the players standing, augur well for the success of the Beethoven cycle under this leader announced for next season.

Evelyn Levittan A young pianist of good technical equipment and obvious sincerity was revealed in the recital given by Evelyn Levittan at the Barbizon-Plaza concert hall last Sunday afternoon. Miss Levittan included in her pro-

(*Continued on page* 19)

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Easter Royally Celebrated by Los Angeles Music Groups

Philharmonic Orchestra Has Western Soloists

LOS ANGELES.—Easter is becoming more and more an occasion for special efforts, the larger of them taking place in the form of sunrise concerts. Although it was a chilly, cloudy morning, 30,000 persons thronged the Hollywood Bowl amphitheatre, to mention but the largest of these celebrations. With the Los Angeles Philharmonic Orchestra, in the afternoon, Dr. Artur Rodzinski presented the regular Sunday concert, which was conspicuous in not making programmatic reference to the spirit of the season. Instead listeners were regaled by two soloists.

YOUNG PIANIST HEARD

Alexander Borisoff, cellist, whose skill and repertoire have established him as one of the leading cellists in the West, deviated from the hackneyed repertoire of his instrument (a superb Stradivarius by the way) and introduced a melodious concerto by Jules De Swert. He was fêted cordially. Solo honors were shared fully by Dorothy Gorbovitzky, young Seattle pianist, but really a product of the Mirovitch studio. She played the G minor Saint-Saëns concerto, proving herself a well-equipped player of telling tone and rhythmic brilliance. Conductor Rodzinski and the Philharmonic scored with well known works by Rossini, Enesco and Dukas.

Lovers of keyboard compositions and of Chopin in particular heard Marvine Maazel devote an entire program to the Polish Romantic. The concert-giver occasioned a comprehensive survey of Chopiniana.

Chamber music of the specific variety attracted numerous listeners to the Community Playhouse in Pasadena, where the London String Quartet held forth under the auspices of Alice Coleman Batchelder. The D minor quartet was given, followed by a suite of four Bagatelles by John B. McEwen, the first, called Lament, being a lovely study, poignant in mood, color and plaintive themes. Beethoven's op. 59 No. 2 in E minor sounded too well-regulated to be compelling. Only the finale was rendered in vital manner.

Easter was celebrated also at the University of California, where Marguerite Lamar Stearns (wife of Theodore Stearns) sang an unusually well-chosen list of classics and moderns, from Mozart and Debussy. The American group included items by Stearns, Maurice B. DePackh and George Liebling. The latter's song, Seidene Fäden, must be ranked as one of the musically most poignant contemporary pieces of vocal writing. The title, Silken Threads, conveying the idea of reincarnation, and the words of Alice Liebling, have been transmuted into meaningful music of modern mysticism.

Another American composer, Fannie Charles Dillon, aroused considerable attention with a series of studio musicales. The last one was devoted to her own setting of Browning's Saul, which was read by her sister, Josephine Dillon. The program had to be repeated.

Apropos of singing, Lazar Samoiloff and a group of his disciples were the recipients of sincere felicitations. Young artists from his studio who were heard in joint concert included Anuta Nova, Elinor Morris, Olga Dane, Bara Bach, Foster Rucker and Bonita Fitzi. In the course of the evening Samoiloff delivered an illuminating talk on the art of *Bel Canto*.

Russian songs and arias predominated during the second program of Sidor Belarsky. The Russian basso always attracts a large public, consisting not only of compatriots. He sings with much emphasis and has a fine voice and found eloquent companionship in the accompaniments of Max Rabinowitsch.

DUBOIS CANTATA SUNG

Easter news would not be complete without at least a brief record regarding the seasonal program sponsored by the department of musical organization at the University of Southern California, in which the student chorus and student orchestra participated. The presentation was climaxed with Dubois' Seven Last Words of Christ. Arthur J. Lewis conducting the combined forces. It was one of the more ambitious undertakings produced by the student body and warrants continuance. B. D. U.

Nineteenth Annual Festival at Emporia College

EMPORIA, KANS.—The nineteenth annual Spring Music Festival of the College of Emporia, where Daniel A. Hirschler is dean of the school of music, was held on April 9, 10 and 11. There were three concerts, the first presenting The Messiah, sung by the College of Emporia Vesper Chorus (Mr. Hirschler, conductor) with the College of Emporia Festival Orchestra furnishing the accompaniment, along with Doris Gunn, organist. The Vesper Choir consists of 125 voices and the Vesper A Cappella Choir, 100 selected voices. The latter has been singing in Emporia for fifteen years, giving monthly choral vespers. The second event in the festival was a concert by Mr. and Mrs. Philip Abbas, featuring music for viola da gamba and harpsichord and for cello and piano. The Vesper A Cappella Choir (conducted by Mr. Hirschler) gave the final program. Capacity audiences attended the three concerts, and an overflow audience heard the performance of the Messiah. C.

Margherita Salvi and Federico Longas Wed in Paris

On March 20 Margherita Salvi, coloratura soprano of the defunct Chicago Civic Opera Company and Federico Longas, composer, pianist, and accompanist for Tito Schipa, were married in Paris, leaving immediately for the French Riviera.

This summer Mr. and Mrs. Longas will go to South America for a series of concerts and recitals, appearing in Buenos Aires, Montevideo and other cities.

In April they gave a concert in Paris at the Salle Gaveau. The program was devoted to Spanish music, featuring especially Mr. Longas' latest compositions.

Peabody to Hold Twenty-Second Summer Session

BALTIMORE, MD.—The 1933 summer session of the Peabody Conservatory of Music will extend from June 19 to July 29, a period of six weeks. This marks the twenty-second consecutive year of the summer courses at this long-established school of music.

Many members of the winter school faculty are remaining to teach in the summer term. The vocal department is to be conducted by Frank Bibb. Austin Conradi and Pasquale Tallarico are in charge of the piano department, with Mabel Thomas, Carlotta Heller and Lubov Breit Keefer as their assistants. Louis Robert, Dutch organist, heads the organ department and J. C. van Hulsteyn, concertmaster of the Baltimore Symphony Orchestra, the violin department. Howard Thatcher, composer, is to guide the harmony and composition courses. The class in interpretation will be given by Mr. Conradi, with the teachers' training course under the supervision of Miss Heller.

A new course in vocal sight-reading, under Frederick Erickson, organist and choirmaster at the Emmanuel Episcopal Church, is available to all classes of singers. John Denues is in charge of public school music courses, and Charles Denoe Leedy of courses in musical appreciation. Weekly lectures and recitals are scheduled, presenting Messrs. Tallarico, Robert, Conradi and Gittelson and the University Summer Chorus (Mr. Denues, conductor). The Peabody Institute has an extensive reference library which now contains about 300,000 volumes, 12,000 maps and 40,000 pamphlets. It is especially well equipped for research in history, literature, fine arts, music, language and sociology. Many of its volumes are not to be found in any other American library.

As in former years, the summer term is under the management of Frederick R. Huber, who was instrumental in establishing the summer school, which has been under his direction since its inception. Enrollments are to be made by Lillian M. Coleman, who assists Mr. Huber in his winter school activities at the conservatory as well as in his duties as municipal director of music. P.

Concert Management Bernard R. Laberge Notes

Marcel Dupre, organist, composer, and pedagogue at the Paris Conservatoire, the Ecole Normale and the American Conservatory of Fontainebleau, returns to this country in 1933-34 under the direction of Concert Management Bernard R. Laberge. It will be Mr. Dupre's fifth tour of this country, where he has already given several hundred concerts. He is to make a transcontinental tour during October and November.

The Laberge management is also presenting Paul Wittgenstein, one-armed Viennese pianist, in this country next season. Mr. Wittgenstein, for whom Richard Strauss, Maurice Ravel and others have written special one-hand concertos for orchestra and piano, will be heard in Ravel's last concerto (which he has played all over Europe), and a series of chamber music works written for and dedicated to him. His tour takes place in January and February, and includes engagements with orchestras and chamber music organizations.

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NORWALK, CONN.
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SCRANTON, PENNA.
WILKES-BARRE, PENNA.
EASTON, PENNA.
PITTSBURGH, PENNA.
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(4) SAN FRANCISCO, CAL.
(6) LOS ANGELES, CAL.
(2) PASADENA, CAL.

Orchestral engagements have included:

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(4) LONDON SYMPHONY (England) (Sir Thomas Beecham, conducting)
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HARROGATE SYMPHONY (England)
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BOSTON SYMPHONY (Serge Koussevitzky, conducting)
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CHICAGO SYMPHONY (Frederick Stock, conducting)
(2) SAN FRANCISCO SYMPHONY (Basil Cameron, conducting)
(2) LOS ANGELES PHILHARMONIC (Artur Rodzinsky, conducting)
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PROVIDENCE SYMPHONY (Wassili Leps, conducting)

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Steinway Piano

Brahms Festival at University of Chicago Set for End of May

Bach Chorus Heard in Exemplary Recital

CHICAGO.—In observance of the 100th anniversary of Brahms' birth, a three-day festival will be given at the University of Chicago on May 25, 26 and 27. University students and prominent soloists are uniting in presenting this, the only festival in the city on the occasion of the great composer's anniversary.

Claire Dux, soprano and Egon Petri, pianist, will be the outstanding artists of the festival, which will also feature the 100-piece University of Chicago Symphony Orchestra, the University Choir and the Student Chorus.

The opening concert is to be given by the University Chorus, the Midway Singers, the University Madrigal group, and the University Orchestra.

Petri and the University Symphony Orchestra are to take part in the second program. The festival comes to a close on Saturday evening with the Brahms Requiem, sung by the University Choir and Chorus, with Miss Dux as soloist, and the University Symphony Orchestra (under the direction of Mack Evans). The first two concerts are to take place at Mandel Hall and the final one at the University chapel.

Carl Bricken, professor of music at the University of Chicago, will direct the orchestra during the three festival concerts. Cecil Michener Smith is to lead the University Chorus and Mr. Evans, the University Choir; both men are members of the music department faculty of the university.

Coming at the end of the department of music's second year at the University of Chicago, the Brahms Festival climaxes a period of crowded activity and growth of this new addition to the institution. So enthusiastic was the response to Prof. Bricken's call in October, 1931, to all students interested in playing in a symphony orchestra, that before the close of the year he was able to present the orchestra in a full-length program. Since that time it has given four concerts.

CHICAGO BACH CHORUS WITH WOMAN'S SYMPHONY

With its concert at the Drake Hotel on April 16, the Woman's Symphony Orchestra closed its seventh successful season. The program was unique in that it had as soloists the Chicago Bach Chorus, which was organized at about the same time as the orchestra.

Probably the only large chorus in America which sings Bach's works exclusively in the original language, the Chicago Bach Chorus has had considerable success in its brief career, and reflects credit upon its founder, Else Harthan Arendt. A Bach singer of eminence, Mme. Arendt is well versed in Bach traditions and because of her sincerity of purpose and rigid adherence to ideals, the Chicago Bach Chorus has achieved notable artistic merit.

The chorus sang selections from Bach cantatas and a group of chorales under the direction of Edwin Stanley Seder, with such telling effect as to gain the instant approval of the listeners, who insisted upon an encore.

Conductor Ebba Sundstrom led her orchestra to victory in the Tschaikowsky fourth symphony and the Richard Strauss Serenade for woodwinds and horns.

ELEANORE BLOCK'S DANCE PROGRAM

In a program at the Goodman Theatre, on April 16, Eleanore Block, Chicago dancer, demonstrated her thorough knowledge of the art of the dance before a large audience and held their rapt attention. She was rewarded by applause that was both spontaneous and unstinted. Individuality is outstanding in Miss Block's dancing, which is further characterized by grace, unusual technic and intelligence. Added to this she has beauty of face and form, and a keen sense of humor. Miss Block had the assistance of an excellent orchestra under the direction of Daniel Saidenberg, which supplied accompaniments that added much to the enjoyment of the program.

ILMA BAYLE MAKES DÉBUT

Ilma Bayle, a soprano with a voice of operatic scope, made a deep impression in her début recital at Kimball Hall, on April 18, under the direction of Bertha Ott. Though the wide range, volume and brilliant quality of her voice, as well as her skillful use of it, seem to destine Miss Bayle for an operatic career, she should devote attention to perfecting her enunciation. Isaac Van Grove was splendidly efficient at the piano.

SYMPHONY'S FINAL PROGRAM

For its final concert of the season, on April 20 and 21, the Chicago Symphony Orchestra offered a program made up of request numbers. It included the prelude to Die Meistersinger, Brahms' first symphony, Ravel's Bolero and Respighi's Pines of Rome. If its patrons needed to be reminded what a great cultural necessity the Chicago Symphony is, Dr. Stock and his musicians gave them convincing proof on this occasion. The fine performance had all the elements of virtuosity.

SWEDISH CHORAL CLUB IN SPRING CONCERT

Mendelssohn's Hymn of Praise and Rossini's Stabat Mater were sung by the Swedish Choral Club in its spring concert at Orchestral Hall, April 19. Conductor Harry T. Carlson imbued his cohorts with enthusiasm and energy and they sang with vigor, power and spontaneity. A group of excellent soloists assisted the club in admirable fashion. These were Olive June Lacey, soprano, Margaret Gent, contralto, Walter Pontius, tenor and Frederic Jenks, bass.

ELIZABETH MORITZ GIVES PIANO RECITAL

For her piano recital at Kimball Hall on April 19, Elizabeth Moritz set herself a difficult task in programming a list of taxing numbers. She opened with a novelty here, Philipp's Toccata in D major, followed it with Brahms' F minor sonata, a group of shorter numbers by Reger, Niemann and Moszkowski, and closed with the Schumann Etudes Symphoniques. She is equipped with the imagination and technic to cope with difficulties and to preclude any trace of monotony. Miss Moritz made a deep impression upon a large audience.

HIGH SCHOOL CHORUS ASSISTS ORCHESTRA

A large chorus from Roosevelt High School participated in the final young people's concert of the Chicago Symphony Orchestra at Orchestra Hall, on April 19. Under their conductor, Erhardt Bergstrasser, the singers gave eight-part unaccompanied choruses by Mendelssohn and Di Lasso effectively, and with the orchestra (under Dr. Stock) showed themselves a well trained, and accurate group in Horatio Parker's Union and Liberty and the chorus of Elgar's Pomp and Circumstance.

CHICAGO ARTISTS ASSOCIATION

The April concert of the Chicago Artists Association, on April 18, at Curtiss Hall, presented Erma Rose Wilson, contralto, Elva Gamble, soprano, Mae Doelling Schmidt and Ruth Walmsley, pianists, Ebba Sundstrom, violinist and Louis Victor Saar, composer.

COLUMBIA SCHOOL RECITALS

Isabel Zehr, contralto, Harriet Curtis Flower, cellist and Robert MacDonald, pianist, of Columbia School of Music faculty, gave the program of April 16 in the series of Sunday artist concerts being presented at the Art Institute under the auspices of Mu Iota chapter of Mu Phi Epsilon.

A group of students gave a program at the school recital hall on April 16, including Barbara Reed, Shirley Pasche, Jane Amato, Milton Strom, and Jeannette Risley, pianists; Sarah Goodman and Louise McVicar, vocalists; Frances Matsukawa, violinist.

Mary Virginia Wallace, pianist and Mary Jeannette Hoffmann, soprano, were heard in recital at the school recital hall, on April 19. Miss Wallace played numbers by Mozart, Corelli-Godowsky, Loeilly-Godowsky, Brahms, Chopin, Turina, Debussy and Dohnányi. Miss Hoffmann sang professional selections by Torelli, Handel, Rubinstein, Brahms, Gounod, Bennett, Bimboni, Marx and Loud.

ANNA GROFF-BRYANT STUDIO NOTES

The Anna Groff-Bryant Chicago and Berwyn studios were called upon for assisting artists during the Easter week services. On Palm Sunday, Laura Howardsen, lyric soprano, was special soloist at the United Evangelical Lutheran Church of Oak Park. Blanche Cech, lyric soprano, sang Inflammatus et Accensus at the First Baptist Church of Berwyn. On Easter Sunday Mr. and Mrs. Emil Nissen, tenor and lyric soprano, respectively, sang the duet Hosanna at the morning services at the First Baptist Church of Berwyn.

SUCCESSFUL REUTER CLUB SCHOLARSHIP STUDENTS

The third consecutive holder of the Reuter Club free scholarship, created from membership fees and the patronage of musical friends of Rudolph Reuter, is Eulalia Herrman, from Rock Island, Ill. The two previous winners were Doriss Wittich, 1930-31, and Adele Broz, 1931-32. Mrs. Wittich has become an active accompanist and soloist among the younger pianists, and has played in numerous concerts. Miss Broz has played at the commencement as well as at the mid-winter concerts of the American Conservatory, and has this season won the Sigma Alpha Iota scholarship in competition with many of the city's young women pianists.

CHICAGO MUSICAL COLLEGE

Marian Jaffray, piano student of Lillian Powers, has given three recitals recently. She appeared at the Eleanor Club for the Cook County Federation of Women's Clubs and at the Child's Haven Society of Chicago. She also gave a recital in the Little Theatre. Ellen Hougeson, another advanced pupil of Miss Powers, played for the Chicago Business and Professional Women's Club. Also, she has given a recital in the Little Theatre.

Carl Jacobs, vocal student of Graham Reed, has accepted the position of musical director at Huron College, Huron, S. D. He will direct the college *à cappella* chorus.

Evelyn McConchie Koch, artist pupil of Mme. Audet, was piano soloist and guest at the Easter choir concert of the Cicero Bible Church on April 13.

Helen M. Murphy, dramatic student of Loretta McInerney, assisted with several dramatic readings at the Loyola Glee Club concert given at the Loyola Theatre.

Carol Brenner, pupil of Mr. Reed, assisted Mrs. Oscar Kirchner in her Milwaukee recital at the Wisconsin Conservatory of Music. Stanley Morner, artist student of Mr. Reed, has been engaged as soloist in First Church of Christ, Scientist, Milwaukee. He is also staff artist and announcer on station WTMJ, Milwaukee, Wis.

Marvin Meiers, tenor, pupil of Blanche Barbot, sang Stainer's Crucifixion in Evanston, Ill., at the Bethlehem Lutheran Church. He also appeared in Joliet, Ill., where he sang Kaipel's Agnus Dei. Franklin Gordon, another student of Miss Barbot, appeared in a recital given at the International House of the University of Chicago.

Elisabeth Long, violinist from the Leon Sametini Studio, returned to Topeka, Kans., to appear in solo recital at the First Congregational Church of that city.

The Immaculate Conception Church of Norwood Park has selected Mary McCabe, dramatic pupil of Miss McInerney, to play the lead in its annual dramatic performance.

RENÉ DEVRIES.

Rudolph Reuter's Brahms Recital

CHICAGO.—With the assistance of Daniel Saidenberg, solo cellist of the Chicago Symphony Orchestra, Rudolph Reuter will give a program of Brahms music at Kimball Hall, May 22. At this concert they will play the rarely heard piano and cello sonata in E minor. This event marks Mr. Reuter's fourth public appearance in Chicago this season. On April 18, he played a sonata by Rossetter Cole with Amy Neill, violinist, at a dinner given in the composer's honor by the Society of American Musicians.

J. C.

WILL SING IN CHICAGO

MARIO CHAMLEE

as Canio in Pagliacci, the third new role added to his repertoire this season. The tenor opened his year's work singing in Die Meistersinger and Lohengrin with the San Francisco Opera Association in October, the former being the first Wagnerian opera in which he has appeared. On May 2 and 5, Chamlee will sing Pagliacci at the Auditorium in Chicago, with Lawrence Tibbett. (Photo (c) Elzin Studio.)

Nellie Johnston Moench to Hold Summer Classes at De Paul University

CHICAGO.—Nellie Johnston Moench, director of the public school music department at De Paul University School of Music, Chicago, will hold summer classes at this school, to consist of creative work in primary and intermediate grades; advanced presentation of all forms of appreciation and principles of teaching correlated with music methods. In addition to this, Mrs. Moench is to give an intensive course in methods, material, child psychology, history of education and principles of teaching. A former student at the New England Conservatory, Mrs. Moench completed a course in literature in Wittenberg College, winning a degree, and she also holds degrees as bachelor and master of voice, and bachelor and master of music education. At Chicago University Mrs. Moench has studied Methods and Modeling which she finds helpful in her work with clay for young children. She has written several books on music education and a new one will soon be issued.

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Cleveland Tenders Sokoloff Ovation at Farewell Concert

Eisenberger Plays Brahms D Minor Concerto in Program of That Composer's Works

CLEVELAND, O.—An ovational farewell was tendered Nikolai Sokoloff at the conclusion of the present symphony season when he conducted one of the most impressive and significant programs of his career. As homage to Brahms, it consisted of the works of the last German classicist, comprising the Academic Overture, the D minor piano concerto and the first symphony. Rarely has Sokoloff appeared in finer form than on this occasion, when he concluded fifteen consecutive years at the helm of our orchestra, with whose coöperation he has developed his musical inclinations to his present degree of efficiency. Overcome by the respect shown him as the audience rose to its feet, by the cheers from the men and by a presentation of orchestral scores through Dr. Dayton C. Miller, Sokoloff was unable to utter any words, but bowed repeatedly.

The last fifteen years have made musical history for this city, lifting it from the obscurity of a midwestern town into prominence in the musical world, due to the untiring efforts of Adella Prentiss Hughes, whose vision and integrity created the Cleveland Orchestra and whose energy will work heroically to preserve it through storm and stress.

Severin Eisenberger was the féted soloist on this memorable occasion, contributing the D minor concerto in a manner worthy of its creator. He delved into its wealth of music, exposing its titanic grandeur, its tender romance, its healthy and robust humor with all the resources of mature, finely equipped pianistic talent. He, too, was rewarded by tumultuous applause at both concerts.

TWELVE ORCHESTRAL PROGRAMS FOR MAY

After having completed twenty-five twilight concerts on as many Sundays during the current season, the Cleveland Orchestra (under the leadership of its assistant conductor, Rudolph Ringwall) is embarking on a series of twelve concerts during May, consisting of Wednesday and Friday evening and Sunday afternoon programs at Severance Hall. The announced plan is meeting with enthusiastic support from the public. The first soloist of the new series will be concertmaster Josef Fuchs.

BRAHMS CELEBRATIONS CONTINUE

At the Cleveland Museum of Art, Arthur Quimby is continuing his series of Brahms-Franck organ recitals on Wednesday evenings and Sunday afternoons. Another program devoted to the works of the German master was given by the Cleveland Trio (Beryl Rubinstein, piano; Mr. Fuchs, violin; Victor de Gomez, cello), assisted by Carlton Cooley, viola. The program included the D major trio and the A major piano quartet.

FORTNIGHTLY MUSICAL CLUB CONCERTS

Commendable in its efforts to afford young aspiring composers an opportunity to hear their own works, usually in manuscript, the Fortnightly Club presented a well attended program at the Hotel Carter. William Newman, talented young musician, contributed three piano compositions, while Ben Burtt was represented by as many songs, interpreted by Ruth Williams. Two movements from a string quartet by Eugene Weigel found favor, as did three pieces for string quartet by Eugene Bergen. Numerous were the vocal compositions by several Cleveland composers previously heard at these concerts.

Mrs. Frank A. Seiberling opened her home in Akron to the members of the Fortnightly Club for an interesting program, presented by members of the club. Clarice Balas played the Grieg A minor concerto, orchestral accompaniments being supplied on the organ by Naomi Harding. There were songs from the Elizabethan period interpreted by Marie Simmelink Kraft and with string quartet accompaniment; organ solos by Thelma Merner, who also was in charge of the program; and the César Franck F minor quintet by the Williams Ensemble.

Rather interesting in their endeavor to make their own modern national composers better known to American audiences, are the efforts of the Cleveland auxiliary of the Hungarian Women's World League in offering a program devoted entirely to the compositions of Zoltán Kodály. R. H. W.

Life Mask of Edward Johnson Exhibited

Edward Johnson, tenor of the Metropolitan Opera Company, was among the subjects selected for portrayal in life masks executed by the artist Tokio Payne (Mrs. Frederick Black Payne), daughter-in-law of Frederick H. Payne, former Assistant Secretary of War. The idea of life masks, while not new, has been considerably developed by Mrs. Payne. This artist not only casts the faces in white, but also has perfected methods of treating the masks in realistic tintings and casting some of them in metal and others in opaque glass or enamel. A recent exhibition in the Marie Sterner Galleries, New York, featured twenty-four masks of people prominent in the theatre, society, literature, politics and music. Among them was the likeness of Mr. Johnson. Others included Mrs. Adrian Iselin, Glenn Anders, Mrs. Langdon Post, Francis Lederer, Frederick H. Payne, Frieda Inescourt, Rosamond Pinchot, Mrs. Schuyler Smith, Colin Keith-Johnston and Mrs. Maurice Wertheim.

Alabama Music Teachers Association Convention

MONTGOMERY, ALA.—The State Music Teachers Association held its annual convention here on March 30, and elected the following officers for the ensuing year: H. D. LeBarron (director of music department of Alabama College, Montevallo), president; William Naylor (director of music at Judson College, Marion, Ala.), first vice-president; Stella Harris (Tuscaloosa), second vice-president; Elizabeth Blair Chamberlin (Alabama College, Montevallo), corresponding secretary; and Lowela Hanlin (Birmingham), recording secretary. There was a large attendance at the meeting, and business of importance to the association was transacted. A. G.

Berúmen to Teach All Summer

Ernesto Berúmen, pianist and teacher, plans to remain in New York the entire summer, teaching at the La Forge-Berúmen Studios and preparing new programs for the coming season. Mr. Berúmen has finished an active season. In addition to his teaching he delivered a series of five lectures at the studios. Many of his artist pupils have played on the regular La Forge-Berúmen Hour, appearing with singers from Mr. La Forge's class, over a network of sixty radio stations, reaching almost every city in the country.

May 25, Mr. Berúmen will present his pupil, Jerry Mirate, in piano recital at the La Forge-Berúmen Studios, in a program of classic and modern compositions. Mary Frances Wood, who is Mrs. Berúmen and has been a pupil of her husband for several years, appears in Darien, Conn., May 7, at the second concert to be given at Mr. La Forge's home there.

Mr. Berúmen expects to resume his concert work next season, after an absence of six years from the concert stage. He has added a number of modern works to his repertoire this winter, among them compositions of Prokofieff, Arnold Bax, Hindemith and others.

Mu Phi Epsilon Notes

Ada Britton, national treasurer of Mu Phi Epsilon, paid the annual inspection visit to Tau Alpha Chapter and the New York Alumnae Club on April 8. Tau Alpha Chapter entertained Mrs. Britton at the home of Dorothy Kendrick Pearcy with a buffet supper, followed by a business meeting, initiation ceremony and musical program.

Caroline Thomas, violinist, was initiated into Tau Alpha Chapter at this time, and a program was given by Hilda Brady Jones, soprano and Hazel Griggs, pianist. The New York Alumnae Club entertained Mrs. Britton and held their inspection at the Mu Phi Epsilon National Club.

April 9, the regular monthly tea and musicale was given at the Mu Phi Epsilon National Club, when Byrd Elyot, violinist and Marion Anderson, pianist (residents of the club) presented the program.

Gena Branscombe's Daughter Wins Fellowship

Gena Tenney, daughter of Gena Branscombe, and a senior at Barnard College, has been awarded the Student International Fellowship by a vote of the student body. Under this fellowship she will continue her studies in musical composition, doing research work at Oxford and the Sorbonne. Miss Tenney has also been elected to Phi Beta Kappa. She is president of the Undergraduate Association, served last year as president of the Junior Class, and wrote the music for the Greek Games in her freshman and sophomore years. She was also the author of the book and some of the music for the junior show.

1933 NINETY-SECOND SEASON 1934

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Amsterdam Warmly Welcomes Début of New Italian Violinist

Francescatti Astonishes Hearers—Chopin Prize Winner Wins Again —Monteux, Walter and Mengelberg Conduct

AMSTERDAM.—The big sensation here of recent weeks was the appearance of a new Italian violinist, Zino Francescatti. He was heard first as soloist with the Concertgebouw Orchestra under Pierre Monteux, and playing the Paganini concerto and Ravel's Tzigane. His rich, vibrant tone, flawless technic and astonishing bravura combined to provide a performance of the highest standard and the public response was enormous.

In a recital which followed a few days later Francescatti proved himself to be the possessor of many other gifts beside that of virtuosity; his reading of Tartini's concerto and Bach's Chaconne showed the artist's profounder side. Both in Beethoven's Kreutzer Sonata, in which he shared the honors for impeccable ensemble playing with the pianist, Theo van der Pas, and in shorter numbers, one became conscious of the extraordinary dimensions of this talent.

CHOPIN PRIZE WINNER CONFIRMS REPUTATION

Alexander Minsky, the celebrated young winner of the Chopin piano prize in Warsaw, gave every evidence at his recital that his reputation is well earned. Most of the program was devoted to works of the great Pole, but it was in the B minor sonata of Liszt that the climax of the evening was reached. Here the composer's romanticism as well as his prodigious technical demands received their due from the interpreter.

MONTEUX FINISHES WINTER SEASON

Pierre Monteux took leave of us as leader of the winter series in an out-of-the-ordinary program, chosen for small orchestra. A charming symphony in C major by Boccherini—music which the French would call *précieuse* was the opening number, and this was followed by the Hymn to the Sun from Rameau's *ballet héroique*, entitled Les Indes Galantes. The hymn was sung by the French baritone Charles Panzera; but even this excellent singer's performance could not draw anything from Les Prières by André Caplet, except bland emptiness. Hugo Wolf's graceful Italian Serenade and Stravinsky's Pulcinella closed this attractive evening.

WALTER HONORS SCHMULLER'S MEMORY

Bruno Walter, who conducted the following Sunday afternoon concert, was acclaimed loudly upon his appearance on the platform, the enthusiasm renewing itself after each number. A magnificent performance of Weber's Oberon overture and Mahler's fifth symphony left nothing to be desired, while Mozart's F major piano concerto, heard here for the first time (!) was finely played by Willem Andriessen. At the following Thursday concert Samuel Dushkin played the Stravinsky violin concerto, very ably indeed, and then came Beethoven's Eroica, in Walter's monumental reading. There was a moment of suspense at the close of the funeral march when orchestra and audience stood for a few silent seconds in answer to Walter's gesture. This tribute was paid to the memory of Alexander Schmuller, eminent violinist, who died here a few days ago after an acute illness lasting ten weeks.

MENGELBERG WELL AGAIN

Willem Mengelberg has returned after a protracted illness, as vigorous and fit as formerly. He was greeted by a crowded hall of admirers who gave him a stirring welcome. His conducting of Bach's Sinfonietta and the fourth of Tschaikowsky evoked storms of applause. Marguérite Long, soloist of the afternoon, played Ravel's piano concerto with such brilliant *élan* that her delighted hearers were not satisfied before she had repeated the last movement.

EVELETH VAN GEUNS.

Pons Delights Capacity Audience in St. Louis

Szigeti Acclaimed in Last Principia Concert

ST. LOUIS, MO.—Lily Pons, whose St. Louis début was postponed from last December, conquered a capacity audience April 12 at the Odeon, where she gave her eagerly awaited recital, assisted admirably by Giuseppe Bamboschek as accompanist, and Henry Bové, flutist. The charm and grace of this young singer added greatly to the responsiveness of her listeners. They were regaled with an unusually generous program of arias and song classics, to which were added a sufficient number of encores to have fatigued the most robust singer. However, at the end of the evening, Mlle. Pons seemed as fresh and vivacious as though her hard work meant nothing, and she spent another long period back stage, greeting her enthusiastic admirers, autographing programs and otherwise making herself the heroine of the occasion.

Joseph Szigeti closed the Principia concert course April 14 with a violin recital, the program including the Brahms D minor sonata, the Bach Adagio and Fugue in G minor, the Mozart D major concerto, and a group of fine miscellaneous works. Szigeti's success was unequivocal and he proved himself one of the important virtuosos of the day. Nikita de Magaloff was his highly efficient accompanist. The Principia management announced during the concert the program for next season which includes recitals by Jascha Heifetz, Richard Crooks, Grete Stueckgold, Gregor Piatigorsky and the Don Cossacks.

ORCHESTRA CAMPAIGN PROGRESSING

The women's committee, which has undertaken the task of garnering seat subscriptions for the St. Louis Symphony Orchestra concerts next season, reports satisfactory results, and the drive which ends this week will most likely produce the requisite number of subscribers to justify the solicitation of the guarantee fund. It was agreed that the latter campaign would not be inaugurated until eighty per cent of the seats had been subscribed.

Leo C. Miller, director of the Miller-Ferguson Institute of Music, gave one of his excellent and instructive piano recitals, April 11, at Washington University. His program included works by Brahms, Chopin, Wagner, Debussy, Pick-Mangiagalli and de Falla.

The Piano Teachers' Round Table held its annual election of officers last week at a luncheon meeting at the Gatesworth Hotel, during which Frederick Webster, professor of engineering at Washington University, was the guest speaker. The officers chosen for the ensuing year are Leo C. Miller, president; Violet Duncan, vice-president; Alice Ferrier, recording secretary; Mildred Kupferer, corresponding secretary; Mary Christensen, treasurer.

MUNICIPAL OPERA PLANS

Activities pointing to the opening of the fifteenth season of the St. Louis Municipal Opera are now under way. During the twelve-week season, beginning June 5, the following operettas will be presented: Bitter Sweet, The Nightingale, White Lilacs, Florodora, Nina Rosa, Naughty Marietta, The Cat and the Fiddle, Rip van Winkle, Student Prince, Beau Brummel, My Maryland, and a new Franz Lehar work, Where the Lark Sings.

Working agreements with the musicians and stage unions have been effected within the last few days which will make it possible to continue productions on a scale to even surpass those of past seasons. The plans include the employment of at least 400 persons, and the usual symphonic orchestra of fifty musicians will be retained O. C.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised Provisional List, Subject to Addition and Correction

NOW IN PROGRESS*

To May 10	Leipsic (Wagner's Birthplace)	Wagner Festival (Operas and Concerts)
To September 15	Leipsic	Wagner Commemorative Exhibition

APRIL-MAY

April 17—September 9*	Stratford-on-Avon	Shakespeare Festival (Symphony Concerts on Sundays)
April 22—June 5	Florence	Maggio Musicale
April 30—May 4	Florence	International Music Convention
May (all month)	Florence	Maggio Musicale Fiorentino; and (to May 4) International Music Congress
May 1—June 10	London	Covent Garden Opera Season
May 8—12	London	London Brahms Festival (B.B.C.)
May 8—13	Dublin	Feis Ceoil (All-Ireland Music Festival)
May 15—19	London	London Musical Festival (B.B.C. Koussevitzky)
May 16—21	Vienna	Brahms Festival (Gesellschaft der Musikfreunde and German Brahms Society)
May 7 (Brahms' birthday)	Hamburg (Brahms' birthplace)	Brahms Commemoration
May 28—June 18	Vienna	Festival Weeks, Brahms Commemoration, Opera, Concerts, etc.
May 6—8	Berlin	Brahms Festival (Singakademie)
May 12 onwards	Hamburg	Brahms Festival
May 16—18	Berlin	Brahms Festival (Chamber Music)
May 13—17	Würzburg	Brahms Festival
May 22 (about)	Bonn	Bonn Music Festival 1933
May (middle) to June (middle)	Berlin	Wagner Cycle from Liebesverbot to Parsifal (Staatsoper)
May 20—June 2	Basel	Beethoven Festival (Felix Weingartner and Hans Münch, Conductors).

JUNE

Till June 9 (continued from May)	London	Covent Garden Opera Season
Till June 18 (continued from May)	Vienna	Festival Weeks
Till middle of June (continued from May)	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 5—10	Canterbury	Canterbury Cathedral Festival
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 16—18	Cassel	9th German Reger Festival
June 18—22	Dortmund	62nd German Tonkünstlerfest
June 24—30	Würzburg	Twelfth Mozart Festival
June 24—July 2*	Paris	French Music Week

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England).	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales).	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England).	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival
October 26—27	Sheffield (England).	Sheffield Musical Festival

* These events are not repeated under the following month headings.

Eastman School Festival of American Music, May 2-5

ROCHESTER, N. Y.—The Eastman School of Music has announced its third annual Festival of American Music to be given in four performances, May 2, 3, 4, and 5. Dr. Howard Hanson, as director of these festivals, has followed this year the plan originally adopted; the first concert, in the Eastman Theatre, presents the Eastman School Orchestra and the Eastman School Chorus in a miscellaneous program. Samuel Belov and Herman H. Genhart are the conductors. The second event, a program of chamber music, will be given in Kilbourn Hall by the Eastman School Little Symphony (Karl Van Hoesen, conductor). The third concert, again in the Eastman Theatre, will be played by the Rochester Philharmonic Orchestra, with the Eastman School Chorus assisting. Dr. Hanson is to conduct. Sandor Vas, pianist, will appear as soloist in Edward Burlinghame Hill's Concertino for piano and orchestra. The final event is the presentation in the Eastman Theatre of two ballets, La Guiablesse by William Grant Still and Princess and Puppet by Burrill Phillips. A dance corps from the classes of Thelma Biracree assisted by guest solo dancers will give the stage performance and the Rochester Civic Orchestra will play. Dr. Hanson will conduct.

First public performances are scheduled of Bernard Rogers' sacred cantata, The Exodus, at the third concert (Dr. Hanson conducting). Public premières also include the two ballets, a suite for chamber orchestra, From the Black Belt, by William Grant Still; and Theme and Variations for symphony orchestra by Irving Landau. The former Eastman School festivals have attracted audiences exceeding 8,000 and an equal or increased attendance is expected this year. B.

Artists to Appear in Benefit

Prominent artists are assisting the National Bureau for Blind Artists in a benefit concert at Town Hall, New York, May 2. The program will be given by Andersen and Scionti, duo pianists; Inez Lauritano, young American violinist; Dr. M. Mauro-Cottone, New York organist and composer; and Luigi Boccelli, tenor.

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Music Notes From Coast to Coast

PORTLAND, ME.—The Portland Men's Singing Club (Alfred Brinkler, conductor), assisted by Beatrice Bartol Brinkler, contralto, presented a concert recently in the Hotel Eastland. Mrs. Brinkler gave a group of miscellaneous selections and also sang several Colonial songs, which were especially pleasing. She and her accompanist, Constance W. Rundlett, were in costume. The club offered several interesting numbers, including America the Beautiful (Dr. Will C. MacFarlane). A new composition, Three Cypress Trees, by Fred Lincoln Hill, the club's accompanist, was sung by the combined voices with fine effect. The chorus was in good form, and the concert was most enjoyable.

J. Daniel MacDonald gave a piano recital for the faculty and students of St. Joseph's Academy. His numbers included classic and modern compositions. Mr. MacDonald played in his usual masterful style, holding the attention of the audience throughout the program.

The Portland Symphony Orchestra gave another fine concert at City Hall Auditorium recently. Ocy Downs was piano soloist, and Felix Fox, of Boston, was guest conductor. The Liszt concerto in E flat, with orchestral accompaniment, was presented by Miss Downs in brilliant style. Her arresting personality and fascinating mannerisms captivated the audience completely. She gave for an encore Debussy's Fireworks, a sparkling composition, interpreted in realistic fashion. The orchestra, under the direction of Charles Warren, offered the overture to Prometheus (Beethoven) for an opening number, several waltzes and ballet music. Its work was characterized by unity of tone, fine phrasing, and perfect rhythm. The Indian War Dance (Skilton) was especially well presented. Fairy Tale (Komzak), for strings alone, was daintily executed for an encore. S. R.

PORTLAND, ORE.—Completing its ninth consecutive season, the Portland Junior Symphony Orchestra (100 juveniles) appeared before a demonstrative audience at the Civic Auditorium. Under Conductor Jacques Gershkovitch, Robert Garretson, seventeen, was heard in the first movement of Grieg's piano concerto in A minor. He reaped high honors. The program also held Johann Christian Bach's Sinfonia in B flat major, Elsie Foster (principal oboe) doing her bit beautifully. Rimsky-Korsakoff's Resurrection overture brought the concert to a triumphant close. Conductor Gershkovitch may well be proud of his boys and girls, who play without the assistance of professional musicians. The orchestra has a complete instrumentation.

Sponsored by The Oregonian's radio station, the KGW Opera Club (fifty local musicians) recently broadcast Verdi's Rigoletto with no cuts in the score. Mischa Pelz, music counselor of KGW, directed. In the cast were Arthur Johnson (Duke), Mark Daniels (Rigoletto), Willard Coe (Count), George Batterson (Marullo), Jacob Zeller (Borsa), Barbara Jane Thorne (Gilda), Violet Burlingham (Giovanni), Madeline Dwyer (Maddalena), E. Lucille Cummings (Countess). All the participants deserve hearty felicitations. Much praise is also due Nicola Zan, Otto Wedemeyer, George Tyler Taglieri, Rose Coursen Reed, Mary Evelene Calbreath and Mark Daniels, who assisted Mr. Pelz in preparing the opera.

J. R. O.

PROVIDENCE, R. I.—The Providence Community Concert Association presented Yehudi Menuhin, violinist, at its final concert in Loew's Theatre. It was a fine performance of a well-planned program which consisted of the sonata in G minor (Tartini), sonata in G minor (Bach), Symphonie Espagnole (Lalo), Praeludium and Allegro (Pugnani-Kreisler) and a group of shorter pieces.

Marjorie Morgan, pianist, was heard in recital at the Plantations Club. Clear technic and beauty of tone characterized her work.

Arthur Hitchcock played the concluding organ recitals in his series at Sayles Hall, Brown University. Outstanding numbers were the Prelude and Fugue in E flat (St. Anne's by Bach), Chorale in A minor (César Franck) and Chant de Bonheur (Lemare).

The Monday Morning Musical Club gave its annual concert for charity at Memorial Hall. Misses Bell and Gledhill, pianists, were heard in Espana (Chabrier) and the Bolero (Ravel). Dorothy Horan, contralto, whose voice is warm and rich, gave a group of songs of which the Castilian Folk Song (Inzenga) was particularly pleasing. Helen Keenan, violinist, played the *andante* from the Symphonie Espagnole (Lalo) and Spanish Dance (Granados-Kreisler), with that pure tone which is always associated with her playing. A vocal ensemble presented Legend of Granada (Hadley). Solo parts were sung by Berrick Schloss and Mrs. Chapman. Mary W. Brooks conducted the choral work ably.

The Chopin Club entertained at the Plantations Club with a program given by Mildred Simon, pianist, Sarah Olch Webber, soprano, Henrietta Staton Platt, harpist and William de Roin, tenor.

The Pawtucket Civic Music Association presented Marion Claire, soprano and Vanni-Marcoux, baritone in a program which included Wolf-Ferrari's, The Secret of Suzanne.

The Boston Symphony Orchestra closed its season here with an excellent concert at the Albee Theatre. The Russian Easter Overture (Rimsky-Korsakoff) and Death and Transfiguration (Strauss) were performed with rare interpretation.

The lectures at the public library by Dr. W. Louis Chapman, on the symphony programs, have been finely given and much enjoyed.

Alice Bradley Pooler, lyric soprano, appeared in costume recital (the first of a series of two) for young people, at Frebel Hall. Louise B. K. Winsor was accompanist.

Brown University offered Gounod's St. Cecilia Mass at Sayles Hall. It was directed by Arthur Hitchcock, who also played the organ. The solo parts were sung by Mrs. Geneva Chapman, soprano, Berrick Schloss, tenor and Harry Hughes, baritone.

B. N. D.

RICHMOND, VA.—The Beaux Arts Ball on April 20, the recent local event of chief interest, with scenes from the days of Lorenzo the Magnificent, was given at the Hotel Jefferson with the entire lower part of the hotel engaged and decorated extensively. George Harris, local composer, prepared a new musical score for the occasion, and it was performed by an orchestra directed by Claude Elam, a member of the trumpet section of the Richmond Symphony Orchestra.

The personnel of Mr. Elam's orchestra consisted of Charles Shopland, J. Kamisky, William Roberts and Jake Kaufmann, violins; Winifred La Prade, viola; Winifred Hudson, cello; George Abeloff, contrabass; William Troxell, oboe; George Cowardin, flute; D. D'Adamo, clarinet; Vincent Carino, trumpet; Max Troxell bassoon; Arthur Stone, trombone; William Lawson, tympani.

The program of the Musicians' Club at the Woman's Club, one of its monthly events, included six groups of numbers by members of the club. Adeline Cowles, pianist, played the Prelude and Fugue in A minor (Bach-Liszt) in a dramatic manner. Virginia Keen, with George Harris accompanying, sang a mixed group admirably. Rita May Baker, cellist, with Grace Wendt at the piano, furnished four numbers which were enthusiastically received and delightfully performed. Buford Nolting, pianist, in two numbers of Chopin and Leschetizky, played with authority if not with complete assurance. Sarah Dobbs, soprano, a guest of Mrs. Herbert Ragland, charmed and captivated the audience with a collection of Schubert and Brahms songs, disclosing a fresh, warm voice of ample range and power. George Harris, tenor, with Wilfred Pyle accompanying, sang a group of Russian songs in his customary finished style, and was received with acclaim.

A string ensemble, the Neapolitan Quartet (composed of Mrs. Carl Butler, Winifred Hudson, Nell Dodson and Grace Burt) furnished a program for the Barton Heights Woman's Club on their club day celebration.

Isa Kremer, Russian actress and singer, gave one of her programs at the Woman's Club on April 17. Isaiah Seligman accompanied and played solo numbers. Margaret Nokely, local soprano, directed a program recently at the home of Emma G. Bell. Miss Nokely sang, accompanied by her sister, Katharine Nokely; and John Cortopassi, violinist, played several numbers.

J. G. H.

SAN ANTONIO, TEX.—The young musicians of the San Antonio Musical Club (Mrs. Lewis Krams Beck, president) gave an interesting program with Rose Emma Kern Reilly in charge. Piano solos were played by eight of the members; a Walter H. Baker playlet, The Knight of the Funny Bone (directed by Vida Wheeler Jacobson) was offered; and a group from the violin orchestra of the San Antonio Conservatory of Music (led by Leona E. Rahm) assisted during the playlet.

John Anderson, pianist, Gladys Couth Hodges, violinist, Warren Reitz, tenor and Bert Fry, baritone, with Irene McMonigal and Fred Lewis as accompanists, appeared in a musicale, presented by Mrs. E. J. H. Meier.

Gladys Morrison was in charge of a program on Musical Families following the business meeting of the Tuesday Musical Club (Mrs. Eli Hertzberg, president). Participants were Mary Stuart Edwards, soprano; Mrs. William Ward MacDonald, pianist; A. D. Methven, tenor; Alma Marburger, soprano; Warren Hull, baritone. The accompanists were Mrs. Eugene Staffel and Walter Dunham.

The national honor society of Pi Mu met in the home of the advisor, Mrs. Eugene Staffel. Dorothy Salmon was in charge of the program on the subject, Nature in Music. The music played was May Night (Palmgren), Beatrice Funk; Flying Leaves (Spindler), Patricia Staffel; Butterflies (Ole Olsen), Mrs. Eugene Staffel; Liebestraum (Liszt), Doris Yeargan.

Mrs. Alexander McCollister, teacher of piano, and Mrs. G. Morgan Niggli, teacher of violin, introduced a group of students from the intermediate grades in joint recital.

Merry Brendel, a senior at Our Lady of the Lake College, assisted by several advanced music pupils was heard in a lecture-recital on polyphonic music. The following participated: Amy Rebecca Kreuger, Inez Dielmann, Dorothy Bell Newton, Mrs. William Ward MacDonald, Merry Brendel, pianists and Leona Rahm, violinist.

Maunder's Penitence, Pardon and Peace was sung at a vesper service by St. Mark's Choir (Walter Dunham, organist and choir master). Soloists were Joseph Burger, baritone and Alexander Johnston, tenor.

The San Antonio Musical Club entertained with a musical-dramatic *soirée*. Mrs. E. J. H. Meier and Mrs. Walter F. Timon were co-chairmen. John Anderson, pianist, Warren Reitz, tenor, Gladys Couth Hodges, violinist and the David Griffin Singers contributed the musical part of the program. The accompanists were Edna June Bump and Irene McMonigal. The one-act farce enacted was Mrs. Marrit Sees It Through (Pauline DeWitt Page, Jr.). The cast included David Griffin, Eloise Gerhardt, Mrs Walter F. Timon, Ollie Brown, Linelle B. Carter, Louis Edwards, Gay McIlvaine Donovan, Manfred Gerhardt, Martin Herberich, Melvin Marshall and Mrs. W. Terry Thrift. The following dances closed the program: Oriental dance by Margaret Radhoff; toe dance by Elizabeth Sewall; gypsy dance by Mildred Smith, and Indian dance by Katherine Thomas. Mrs. Lucille Small was at the piano. S. W.

TERRE HAUTE, IND.—Directors of the Terre Haute Civic Music Association voted unanimously in favor of continuing musical activities here. The date for the annual membership drive has been deferred until times are more propitious. Present officers will retain their offices until the plans for the next campaign are completed.

The city was host to close on 1,500 musicians who came here from surrounding towns to take part in the annual musical contest at Indiana State Teachers' College. The bands and orchestras were competing for honors to represent the district in the State contest which is to be held at La-Porte, Ind., May 5, when 10,000 participants are expected. The contest opened with a street parade through the downtown streets. Highest honors went to the Jefferson High School of Lafayette.

Arthur Hill, violinist, accompanied by Lois Hill, played at the First Congregational auditorium for the music committee of the Women's Department Club. The Peter Pan Orchestra, under the leadership of Emma Amberger, entertained with a recital which gave delight to its audience.

State Teachers' College is presenting Percy Grainger in a concert at the college hall on May 4. His program is to be devoted in the main to his own compositions.

M. P. D.

ATTRACTIONS

AUDITORIUM THEATRE—CHICAGO
—Lawrence Tibbett—
"THE EMPEROR JONES"
and
"PAGLIACCI"
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Conductor Van Grove
May 2 and 5

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BORIS LEVENSON
COMPOSER and CONDUCTOR
Sunday, May 7, 8:30. Annual Concert, Carnegie Chamber Music Hall. Soloists: Anita Spillman, Jean Schwartzberg, Sybil Colby and others; Anthems (Double Quartet, Mixed Voices); Yascha Fishberg String Quartet.

TIRCA KARLIS
— DANCE RECITAL —
Sunday, May 7, 1933—8:30 P.M.
New School for Social Research, 66 West 12th St., New York

N.Y. University Summer Music Courses

The summer session of the School of Education, New York University, (Milton E. Loomis, director) will extend from July 7 to August 16, and includes music courses. The music faculty is under the direction of Hollis Dann. Percy Grainger, by courtesy of the College of Fine Arts, will take part in the summer work as visiting professor. Mr. Dann's staff lists Saul Abramovitch, Bertha Wingert Bailey, Gordon E. Bailey, Julia E. Broughton, Albert E. Clarke, Hazel Collins, Alice F. Dale, J. Warren Erb, Luther W. Goodhart, Lucy D. Hall, Vincent Jones, Harold Luckstone, Isidore Luckstone, Frank Luker, Bertyne M. Necollins, Clara Frances Sanford, Modena B. Scovill, Paul Stoeving, Elizabeth Wetherbee and Bernice White.

Courses leading to the degree of Bachelor of Science in Music comprise training for director of music in public schools, director of instrumental music, teacher of singing, teacher of theory, teacher of piano, and choral conductor. Graduate courses leading to the degree of Master of Arts include choral conducting (Prof. Dann), orchestral conducting (Assistant Prof. Erb), principles and problems of music supervision (Assistant Prof. Sanford), principles and problems of teaching music in college (Prof. Jones), teaching music from an appreciative basis (Assistant Prof. Bailey), pedagogy of theory (Prof. Jones and Mrs. Bailey), small ensembles, vocal and instrumental (Prof. Dann, Associate Prof. Grainger and Assistant Professors Erb and Luker). These are courses for special students meeting requirements for state certification and a special course for elementary teachers for which no previous musical training is required.

Mr. Grainger will present a series of eight lecture recitals, including selections from all the world's music. Members of the master class for piano teachers and advanced students will have the benefit of Mr. Grainger's criticism and he will frequently play for them. Mr. Grainger is offering two free scholarships, for which only playing members of the master class for piano teachers are eligible. Examinations for these scholarships are scheduled for July 5 and 6.

Special emphasis is laid on the possibilities and development of the small ensemble, and during the last week of the session a model competition festival of such groups is to be held, along with solo contests.

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2738 WOODSHIRE DRIVE, HOLLYWOOD, CAL.
The fourteenth annual Schmitz summer session will start July 3rd, 1933, in Denver.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the

MUSICAL COURIER COMPANY, INC.

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506

Cable address: Musicurier, New York

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LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.

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ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK April 29, 1933 No. 2768

Madison Square Garden (New York), which recently jilted honest fistic encounters in order to house the more or less highbrow benefit concerts of the Musicians' Symphony Orchestra, must feel it a distinct comedown these days to be entertaining such an elementary spectacle as the circus. Or are the former also three-ring affairs?

—o—

There have been many explanations of the meaning of Beethoven's seventh symphony, and after reading them all, any unprejudiced researcher must come to the conclusion that what Beethoven really intended in those great pages, was to write his seventh symphony.

—o—

Carnegie Hall may include buffet facilities for its audiences next season. If the prospect of beer between symphonic delights does not crowd the auditorium at every concert, then we may as well regard the tonal cause as irretrievably lost.

—o—

Florent Schmitt, on returning to Paris from his first visit to the United States, was asked what he thought of that country. His answer was: "Not enough air in the Pullmans, but too much tomato sauce." That brings to mind the comment of a famous European artist reputed to have Communistic sympathies, when asked to describe his life abroad in the luxurious home of a wealthy patron of art: "Comfortable and cheap."

—o—

Morons and Nitwits

A great deal of nonsense is published and read about the desire of the radio companies to improve the quality of the music they send over the air.

The plain fact of the matter is, that the high executives of the radio companies are mostly eager business men but decided musical morons. Their main object is to sell radio time to what is known as "commercial sponsors." As the commercial sponsors are largely musical nitwits, it is easy to see what their association with the aforementioned executives means to the cause of the tonal art.

The executives move on the theory that "the customer is always right," and should have what he likes, if it is available. As the purchasing advertiser on the radio nearly always requests trash, of course he gets it. Ergo, the radio listener gets it too. Then the executives and the sponsors, completing the vicious circle, combine in saying, "That is what the public prefers." It is not a beautiful system, but it seemed to work beautifully so long as the advertising business on the radio was booming.

Everybody knows that the advertising business on the radio is not booming now. In fact, it has crashed; and it has crashed because jazz, cheap jokes, announcers' ballyhoo, vulgar tonal jingles and trashy, sentimental songs were not helping to sell goods.

Radio sets all over the country have become more and more silent, and the reason for it is that radio listeners are sick unto nausea, of the drivel that sponsors were presenting in the shape of sales talks and entertainment fit for the intelligence of infants.

It never struck the executives to say to the sponsors: "You cannot send such piffle and slush over our microphones. It is an offense to the listeners. If you are unable to exercise taste in the selection of your programs, we shall have them selected by refined and competent persons in our employ. If you do not wish to conform to our standards, you cannot advertise at our stations. That is our attitude and you can take it or leave it."

Any executive with the courage to speak that way to the sponsors, and to tell the listeners of his policy, would have had all the listeners on his side, and all the worthwhile sponsors anxious to become advertisers over such a station or network.

One cannot blame radio listeners for allowing their sets to lapse into silence rather than be forced to hear hour after hour, nothing but the droning of jazz, the inanities of jokesters without humor, the music of untalented soloists, and the affected gurglings of mealy mouthed announcers.

It is not an exaggeration to say that the public has become sternly critical, and thoroughly able to distinguish between cheap and good music; gifted and poor comedians; bungling and skillful actors, plays and sketches; and mediocre and expert musical soloists—to say nothing of scrambling and superior orchestras.

Hordes of "entertainers" who are paid appreciable fees, fill the air with their vitiating products, while real artists are either kept off the air, or permitted to fill in sustaining time, for starvation pay. It never seems to have come home to the executives that the large majority of listeners now use their sets only when some great music, orchestra, or soloist is to be heard; when some important speaker, or speech, or educational feature, is being broadcast; or when a vital news event is in the making. The rest of the radio entertainment and the ballyhooing, are met with open derision, scoffing, and disgust.

Pardon us, dear executives and sponsors, for our plain speaking. It is meant for your own best interest and advantage. It is not surprising that you have driven your advertisers back to the newspapers and magazines. Your present course is a disgraceful slap in the face of intelligence and refinement, not to say a menace to culture and a highly offensive stench in the nostrils of decent persons who have a higher regard than you, for the real taste, desires and aspirations of the American people.

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The League Looks Back

After ten years, extremely stirring ones in the manifold changes which they have brought throughout the musical world, the League of Composers (New York) has paused to take stock of its achievements during a fruitful initial decade. By means of several interesting anniversary concerts, this vigorous American institution (which, though not the first in its field, has exercised the influence of a pioneer) has summed up the highlights of its history, by re-presenting some of the more noteworthy works from earlier programs. It has also given special concerts of present-day examples of American composition, thus illustrating in the most effective manner what has been gained in technical skill by composers in the newer forms and idioms during this period. Not least among the events in the latter category was one bill devoted entirely to productions by recent graduates of three eminent American music schools.

The aims and achievements of the organization since its founding can possibly not be more felicitously expressed than has been done by Aaron Copland in his article, The Composer in America, 1923-1933, published in the recent anniversary issue of Modern Music, the quarterly review issued by the League. Mr. Copland traces the growth in independence and prestige of the American composer during the last decade; it is a highly heartening survey to all those who are interested in the future of our creative music. Not much more than a decade ago, American music was floundering in what Mr. Copland calls its "Helpless Period." Although there had existed in America an organization known as the Manuscript Society, the composer was largely dependent for hearings of his works upon the rather rare occasions when such orchestral conductors as Damrosch or Stransky (in New York) inserted one of our native compositions on a concert program. The attitude, on the whole, was rather one of indulgence by the public at large. Publication was almost a closed field, except for a few more or less "approved" American composers' works brought out now and then by one of the larger publishers—at a loss.

How different the situation today! The first real forward step came in 1922 with the organization in New York of the International Composers' Guild, under the musical direction of Edgar Varèse. Two years later several of the League's members, "finding themselves unsympathetic to its methods," founded their own organization, the League of Composers, with Claire Reis as chairman. "To these two societies a new generation of American composers turned for relief," says Mr. Copland. "As a member of that generation I can vouch for our need. What our fate would have been without their help is difficult to visualize."

In the last decade there have arisen many other agencies that strive worthily to help the native composer gain a public and a measure of appreciation. There are, to name only a few, Pro Musica, the New Music Society of San Francisco, the Pan American Association of Composers, the Philadelphia Contemporary Music Society, the Chicago Section of the I. S. C. M., and the Copland-Sessions Concerts. The agencies which award stipends to the young composer include the Guggenheim Memorial Foundation, the American Academy in Rome, the Pulitzer Prize committee, the Bearns Prizes of Columbia University, the Musical Fund Society of Philadelphia, the Lauber Prize, and such other organizations as the Hollywood Bowl Association, the Coolidge Chamber Music Awards (under the auspices of the Library of Congress), with occasional awards also by a large number of concert or other performing groups such as the National Broadcasting Company and the RCA-Victor Company. The groups which sponsor native publication include the Composers' Music Corporation, the Cos Cob Press, New Music (of California), the Juilliard Musical Foundation, and the Society for the Publication of American Music, while the policy of publishers has also grown much more liberal since the widening of interest in native music has somewhat lessened the certainty of financial loss. With such eminent organizations as the Metropolitan Opera Association striving to supply the popular taste for American works, the publication of a piano-vocal score of a native opera is not today the quixotic thing it would have been in the early years of this century. And for chamber music there is always the possibility of performance by the I. S. C. M.

How much of the impetus for this notable development is owing to such pioneer organizations as the League must, of course, be differently assayed by various observers. But that its share has been a notable one in the campaign to free American music of the shackles of timidity and sloth is evident to even the casual onlooker. The future promises even better things, with a new generation of younger composers already arising to constitute a new vanguard. Perhaps among their number will be found the "vigorous new personality" for which Roger Sessions, in his article, Music in Crisis, in the same issue of Modern Music, finds international creative music of the present day sadly in need.

—o—

Shaw as Critic

When George Bernard Shaw delivered his lecture at the Metropolitan Opera House not long ago, he began by saying that the sight of the great auditorium made him feel like singing. Instead, he remembered his old habits as a music critic on the London Saturday Review, and flayed America, its people, habits and institutions. . . His review, unfortunately, was for the most part well deserved, especially the remarks referring to the Götterdämmerung of our once awesome bankers.

—o—

An Ill Wind

London music is flourishing as it has not done in many years. The reasons are various, but one of them is the influx of noted musicians from countries where they have less opportunity, because of their nationality, race, or creed. In Berlin the concert halls and theatres are empty. In London the places of artistic entertainment are well patronized, and a ready welcome awaits the musical refugee. "It's an ill wind that blows nobody good," but it's an ill wind all the same.

VARIATIONS

By Leonard Liebling

One reads strange and amazing things in the publishments reported to emanate officially from the German Government regarding its attitude toward music and musicians.

First of all, there is the statement that the protest recently sent from America by a dozen prominent artists to Chancellor Hitler, did not reach that gentleman. Then we read the draft of a letter from Wilhelm Furtwängler to Dr. Goebbels, Minister of Propaganda, in which the eminent German conductor remonstrates in the matter of the racial discrimination against legitimate artists, and the threatened dictation of what German composers should think and feel in the creation of their music. Available also are the reply of Dr. Goebbels, and a published interview with the Chancellor, giving his ideas on some phases of German art and artists.

Let us see, first, what is said by Dr. Goebbels, who "welcomes the opportunity to elucidate the attitude of the nationally conditioned vital forces of Germany toward art in general and music in particular."

These are passages from the missive of Goebbels:

I believe our right for the reconstruction of Germany concerns German artists not only passively but actively. Let me recall the words of the Chancellor, spoken in public three years before we assumed power:

"If only German artists realized what we are going to do for them in the future, they would not fight against us, but with us."

You have the right to feel yourself an artist and to judge things essentially from the artistic viewpoint. That does not imply, however, that you must view the whole of the development that has taken place in Germany unpolitically.

Politics, too, is an art—perhaps the highest and most comprehensive there is—and we who shape the contemporary German politics do so in the feeling of being artistic ourselves, men entrusted with the responsible task of forming out of the raw material of the masses the solid, articulate structure of a nation.

The task of art and artists is not only to unite. Far beyond that, their task is to give shape to things, to eliminate the morbid and to clear the road for what is healthy.

Thus, as a German politician, I cannot acknowledge your dividing line—between good and bad art—as the only one. Art must not only be good but it must be also popularly grounded. It can be expressed even better: Only that art which draws its inspiration from the body of the people can be good art in the last analysis and mean something to the people for whom it has been created.

There must be no art in the absolute sense, such as a liberal democracy acknowledges. An attempt to serve such art would end in the people's losing all internal contact therewith and the artist becoming isolated in a vacuum of art for art's sake. Art must be good, but, beyond that, conscious of its responsibility close to the people and militant.

That art will no longer bear experimentation I freely admit. It would have been more appropriate, however, if the protests against artistic experiments had been raised at a time when the German art world was almost exclusively dominated by the experimental mania of elements alien to our people and race, who gravely compromised the reputation of German art in the eyes of the world.

You are surely right when you assert that quality should be not only the ideal but the essential question. You are right even more when you fight with us against the rootless the destructive art attempts that are corrupted by banality and fried-out virtuosity. I admit willingly that Germanic representatives have also taken part in those evil doings; but that only proves how deeply the roots of these perils had already penetrated the German soil and how necessary it was to take a stand against them.

True artists are rare. They must, therefore, be fostered and supported. Such artists will always get a hearing in Germany.

But to complain of the circumstances that here and there men like Walter, Klemperer, Reinhardt, &c., have canceled their concerts appears to me the less appropriate at this time when it is considered that during the last fourteen years really German artists have often been condemned to complete silence and that events of recent weeks—which we also do not approve—represent a natural reaction to that state of affairs.

I am of the opinion that among us every genuine artist should have a free field for unhampered activity. But, as you say yourself, he must then be a constructive, creative person—he must not belong to those whom you justly castigate, those who are rootless, disintegrating, shallowing and destructive and mostly have only technical capacity.

Be assured, if you please, that any appeal in the name of German art will ever find an echo in our hearts. Artists of real ability whose activities outside their art do not conflict with the elementary principles of the State, of policy and of society, will continue to receive from us the warmest furtherance and support.

Where Dr. Goebbels touches on the purely political purposes of the German Government, he moves within his rights, if the Wilsonian doctrine of national self-determination is generally accepted by the peoples of the world. However, when Dr. Goebbels defines art as the servant of politics and of the economic system, he ventures upon a line of argument that is fallacious and actually and ethically indefensible. The best and briefest answer to his thesis is to remember the failure of the Soviet effort to force Russian composers to write effective political propaganda music. They tried it; but, contrary to Dr. Goebbels' opinion, the rest of the world (and the Russian public) quickly established the "dividing line between good and bad art," and accepted only the good.

Dr. Goebbels and his Nazi associates will find it a difficult task to change the nature of any artist inclined to be morbid. (Lombroso and other psychologists have analyzed all genius as part morbidity.)

Art may "draw its inspiration from the body of the people," and has done so in some instances, but many of its greatest examples came altogether from the imagination of the artist and frequently from the very aristocracy of his intellect.

Peoples never have lost "internal contact," with "art in the absolute sense." Even the most ignorant people may be regarded as unconsciously susceptible to art, and were they not, it is an accepted axiom that art should never be brought down to them, but they should be trained up to art.

If art "no longer bears experimentation," it ceases to advance. That is an elementary and an incontrovertible proposition. Every genius who furthered art was an experimenter. Art experimentation brought about art innovation, art evolution, and art progress.

"True artists are rare," says Dr. Goebbels. If, however, they are to be led, and guided, and restricted, and hampered, they cease to be true artists. What price, then, freedom of imagination and inspirational creativeness?

"Really German artists" have not been "condemned to complete silence during the last fourteen years." There never was a better time for them to express themselves. The world has been waiting for great musical utterances from any source whatsoever. If such artists as Dr. Goebbels describes, remained mute, they probably had nothing to say. Surely the German-Jewish musical creators did not prevent their Aryan colleagues from composing, or publishers from publishing.

How can "constructive music" be recognized? (What is it, anyway? And who will be the censor and selector? Dr. Goebbels?) And how would he be able, in a composition called Symphony, op. 47, to discover the "rootless, disintegrating, shallowing, and destructive elements"; also those which "conflict with elementary principles of the State, of policy, and of society"?

Dr. Goebbels, it would appear talks much hot air, not to say downright *Unsinn*.

* * *

Regarding the Hitler interview (reported in the New York Times of April 16, as consisting of a conversation, during an official luncheon, with Tony van Eyck, "German stage and screen favorite") one might be inclined to think that the Chancellor had enjoyed his meal, felt happily self-satisfied in the light of his recent achievements, and proceeded to spoof his fair hearer a bit.

"Had I not gone into politics, I should have become an artist," *Seine Excellenz* is quoted as saying; and, "In a certain sense, indeed, I am an artist: the architect of a nation. I mean always to have artists near me, for they have life blood in them. I need them in my fight on philistinism. Our worst enemies now are inertia, lukewarmness and mediocrity."

The Chancellor then proceeded to inveigh against the use of radio "for propaganda purposes hiding under the cloak of art"; and against "the saccharine gruel that has been put on the screen and in the theatre these latter years and is enough to chase away every person of judgment." Those are sentiments which show Herr Hitler to be not at all undiscerning in matters of art, and lead to the hope that perhaps the delectable and eager Dr. Goebbels, proceeding on his own, is overleaping himself and may be brought up short in the end by his superior, who at least admits that there is a cleavage between politics and art, and that artists constitute the antithesis of inertia.

* * *

A profitable glance should be taken also at an article in the Zeitschrift für Musik, the ancient German musical journal founded by Robert Schumann. The Zeitschrift quotes from another paper called Deutsche Musik. The article in question is entitled Adolf Hitler und die Musik.

"Since January 30, when Adolf Hitler took over the leadership of the German government," says the screed, "all the hopes have come nearer realization of German musicians in the Reich and those across the borders . . . Hitler said: 'We wish to bring renewed happiness to our people, with a truly German art, architecture, and music, which shall reflect our soul and awake our reverence for the great traditions of our past, and humbly express our respect for our great men of history.'

"The foregoing constitutes a program," continues the Z. f. M., "also for our world of music. Even at the twelfth hour an end is to be made of a music that Judaizes, beniggers (verjudet, verniggert) and is without soul."

Hitler, referred to as a great and deep admirer of Wagner, is praised for taking the time to attend the recent Wagner celebrations in Leipsic and Weimar.

"Soon again," we read on, "German opera houses will give bread to German opera singers, and become homes for the cultivation of German music. In our concert halls we shall witness the reëntry of German artists and German works. German universities and German music schools will give refuge once more to German scholars and German teachers who may be trusted to guide our youth to the great masters of German music. German schools will again become the cradle of the German folk song. German homes—freed from the alien pest—will resound again with works bequeathed to the German people by German masters. German publishers will feel renewed desire to encourage German composers and to issue German works. The German radio system will recognize its primary duty, to cultivate German tonal art. The German phonograph industry will finally be compelled to realize that only German music, performed by German artists, belongs in the German home."

The final paragraph of the symphony of chauvinism declares: "A cycle and a new period of culture have begun. The era of literal-Marxian civilization is moribund. Through Adolf Hitler's achievements, a new epoch dawns in the German cultural life, and as a consequence, also in German musical life."

Looking down from Elysium, Schumann must gaze in wonder at the doings in the columns of the paper he established to serve as a fair arbiter and a progressive influence in music. And what are the shades of Bach, Brahms, Beethoven, Weber, saying and thinking?

More to the point, how does the new musical plan of Germany appeal to Hindemith and Richard Strauss?

Wagner, the musical god of Hitler, was helped in his earlier career by Meyerbeer and Mendelssohn. Wagner adored the music of Johann Strauss. One of the selected and trusted Wagner apostles and helpers, was the conductor, Hermann Levi, chief of staff at Bayreuth during the composer's lifetime. Lilli Lehmann has never been surpassed as an Isolde or Brünnhilde. After Wagner's death, the best Wagner conductor was Gustav Mahler, followed by Leo Blech, Bruno Walter, Otto Klemperer. In America, the Wagner banner was first flung high by Dr. Walter Damrosch, to be kept aloft at the Metropolitan by Alfred Hertz and Artur Bodanzky. In the concert halls of the world, Wagner flourished and flourishes under the batons of the aforementioned conductors, as well as of Colonne, Stransky, Rothwell, Koussevitzky, Reiner, Monteux, Smallens, Sokoloff.

When Hitler and his followers shall have been able to replace that Jewish list with names equally symbolical of musical achievement, the world will be ready to acknowledge that future great musicians can be conjured forth by destroying those of the present; and that creational genius can be made to bloom through promulgation of a governmental decree.

* * *

It would be a huge joke on Germany if the new order of things were to result in choking off all elevated musical effort, and no first-class musicians were to materialize after the present non-Jewish crop passes on. Meanwhile the present Jewish ones might emigrate to some neighboring country and build up a musical life that would dwarf that of Germany. Switzerland, Denmark, Holland, Sweden, Norway, Belgium, could use a few Blechs, Klemperers, Walters, Weills, Schönbergs, and other music makers of their brand of temperament and talent.

* * *

The next thing the Nazi rulers of music are likely to do, is to tell conductors what tempi to take; pianists, what fingering to employ; and all performers how to phrase in the true spirit of the new German musical dispensation.

George Engles, looking happy and prosperous, was discovered last week in earnest confab with Grena Bennett. Try as I might, they talked too softly for me to catch the import of their remarks. I did hear George call Grena "dear"—but then, my children, that girl is adored by everybody. Unfortunately there can be no scandal connected with the graceful epithet.

* * *

Fitzhugh Haensel must be getting tired of his rigorous diet. I heard him say the other day that he had regained six pounds. You know, I verily believe that men are more arduous in their labors than women when it comes to keeping their figgers. Horace Johnson boasts of his loss of sixty pounds in a year, and I told you last week about Rafaelo Diaz' ribs.

* * *

There's a new young coloratura soprano who has caused a lot of excitement in the musical world. Her recent début startled everyone who heard her and I have been told that the Met is angling for her as well as several of the better known managerial bureaus. As René Devries might say, "I could tell you her name, but it's a secret."

* * *

My friend in New Orleans writes that, with beer flowing freely in his fair city, a new drinking emporium has opened there, magnificently dubbed The Stein-way. "No other local place," adds the New Orleanser, "can compete with its soulful music of crashing dishes and tinkling glasses." There's indeed something flying through the air besides music in Ye Old Stein-way.

* * *

Henry Hadley and another chap are standing in a doorway as I sidle past, my better ear sticking out, as usual. Henry is saying to his listener, "Keep that under your hat"—and spying me, his voice goes *pppp*. Oh, Gehenna, I wish I had Siegfried's *tarnhelm*, to make myself invisible.

* * *

Who is the popular radio announcer that used to have to be watched carefully by a special deputy on the days he was to broadcast so that he did not imbibe too freely? And what are the officials going to do now that, after an extended vacation, the chap is back on the air? With beer flowing freely at a nickel a glass, perhaps it will take the eyes and strength of two men to keep the silver-toned gentleman from ducking through open doorways.

* * *

I ran into a pompous young man at the theatre whom I used to know rather well several years ago. Asked how the world wags for him, he answered, "I'm engaged in literary activities." "Ah, yes," I replied, "you mean short stories, articles, novels, plays, poetry—" "All of these," he interrupted, "you see, I know so much about these things. In fact, there is no one writing today who has a broader background. Take — and —" (naming two chaps of considerable eminence) "they know nothing about music. They write, yes, but what do they say? Words, just words." And the lad flicked the ash from his cigarette nonchalantly. You know, I think the boy will be a success. Perhaps two years from now he will hold the flaming torch of American Literature in his hands. But I hope it burns him.

* * *

Oh, those great intellects on the air! The radio announcer at the final Sunday concert of the Philharmonic Orchestra, told his hearers: "And now, we are waiting for the appearance of Mr. Horowitz. Some of the instrument stands have to be moved in order to make room for the piano, meanwhile, the audience is seated comfortably and waiting patiently." I made a mental picture of the staid Philharmonic audience being seated uncomfortably, and hooting and catcalling with impatience. If there were universities for morons I'd like to recommend some of those radio announcers for professorships.

* * *

Two conductors of minor orchestras heard in deep conference:

"How are you making out for next season?"

"Marvelously."

"That's splendid. But are you really going through with your plans?"

"Certainly. We have raised all the money we need for a guarantee. Our subscribers have already paid for their seats, for they are so pleased we did not have a deficit this year."

"That's mighty fine. I congratulate you. How many concerts are you going to give?"

"Our usual number. I have engaged the soloists already."

"Excellent. Excellent."

"They are so glad to appear under my direction."

"Did you get them cheap?"

"Certainly. They know we have had tough sledding this year, and they are glad to come just for the appearances with a good orchestra."

"I am looking for some good soloists. Tell me, confidentially, do you think I could get them for my orchestra just for the appearances and without a fee?"

"Yes, I think so. There is one—a pianist—who would probably pay you for the appearance. There's money there. That I know."

"Did the artist pay you for the date?"

"Yes, a trifle. This is *entre nous*, of course."

"Certainly. I won't say a word. Who is it?"

"Well, er—Well, er—come and have lunch with me tomorrow at one. I'll fix it for you."

"Thanks, old man. I'll do that. See you tomorrow."

In the audience at the Morosco Theatre on the opening night of Arthur Beckhard's new play, The Comic Artist, by Susan Glaspell, I spied Catharine Bamman, Charlie Wagner, his sister, and Horace and Helen Johnson laughing over some bright remark which Charlie had just sprung. That lad Wagner seems to be on the top of the world at the present moment, and looks so happy and youthful that he is a joy to jaded eyes.

* * *

I heard a new story about Paderewski the other day. Two cops of this great city were most amused by the musical activities at Madison Square Garden, our metropolitan sport emporium, when a recent Musicians' Emergency Aid event took place there. While Paddy was playing they peeped in one of the foyer doors by turns hoping for some spectacular vaudeville activity from *il maestro*. Bill was doing the peeking and Joe was by his side when I heard Joe ask, "What's he doin' now, Bill?" "Nothing yet. Just playin' the pianner," said Bill.

* * *

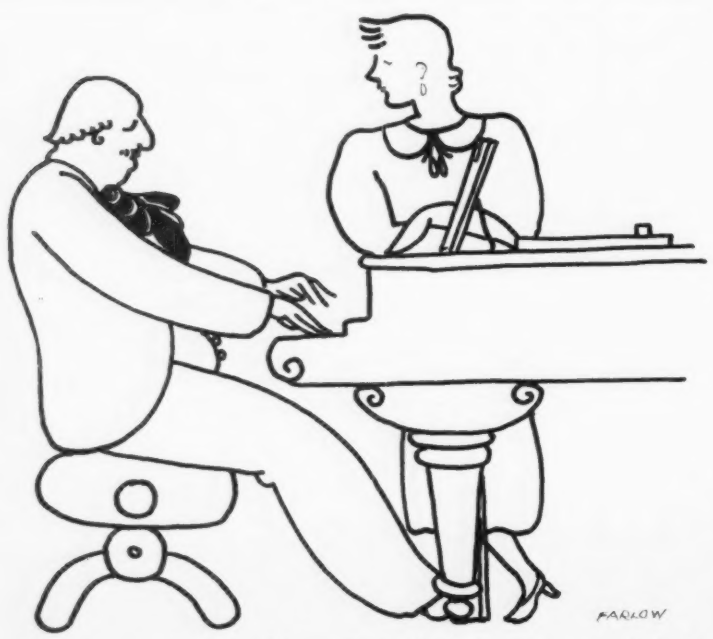
A man who should know told a friend of mine that Roxy is due back at Radio City shortly from his rest cure in the South. Many rumors have floated through the ozone concerning this dynamic gentleman. Some people have said he was permanently "out"; some have said he had become an invalid; others have stated that never again would he direct activities for the Rockefeller interests. From what my informant tells me, although Roxy's contract at present is null and void at Radio City, he is to direct activities again there—but under supervision.

* * *

Let me glance around a moment. Nobody listening? Well, then I can whisper to you that Abe Chasins has just finished a stunning two piano adaptation of the Künstlerleben waltz by Johann Strauss, and the piece is to have its première shortly per radio broadcast, by that handsome and gifted pair of keyboard duettists, Vera Brodsky and Harold Triggs.

* * *

I'm going to tell on you, Josef Stransky, because that's my business. I went into the Chase Bank to deposit my weekly salary check of $750, and whom do I see, transmitting a huge bundle of money to a lady in Europe, but the curly-locked ex-conductor. I hate to spoil a good story, and yet I must add that the name of the recipient given by the sender to the cashier, was "Marie Stransky," Joe's *Frau* who lives in Paris.



"That's lovely, Mr. Schwatzheimer; Chopin always gives me goose pimples."

Foreign News in Brief

Harty and Schnabel Get Doctorates

LONDON.—The University of Manchester has conferred the honorary degree of Doctor of Music on Sir Hamilton Harty, the retiring conductor of the Hallé Orchestra of Manchester, and on Artur Schnabel, Austrian pianist, for their services to art. The investiture ceremony for Schnabel takes place at a special session of the Senatus of the University May 9, when the artist will deliver a lecture entitled Reflections on Music. Harty will receive his degree a week later.
C. S.

King and Queen Patrons of Harriet Cohen's Concert

LONDON.—Their Majesties King George and Queen Mary have given their patronage to a concert being played by Harriet Cohen in honor of Sir Edward Elgar's seventy-sixth birthday. This is the first time they have officially patronized a recital as distinguished from an orchestral concert or festival. Elgar holds the official post of Master of the King's Musick. The King and Queen of the Belgians are coming to England for the purpose of participating in this event.
C. S.

Viola Mitchell Scores in Venice

VENICE.—Viola Mitchell, violinist, who gave the world première of Malipiero's concerto for violin and orchestra with the Concertgebouw (Monteux conducting) in Amsterdam last month, scored a success playing the same work here. The young violinist had no less than eight recalls and was immediately engaged for appearances to play the same concert in cities as far east as Athens. Miss Mitchell, at present in Switzerland, returns to Italy the last of April to fulfill engagements in Turin and other peninsular cities.
I. S.

New De Lara Opera for Budapest

BUDAPEST.—Isidore De Lara has recently completed an opera, Le Voilier Blanc, which is to have its première at the Budapest Opera early in May. The composer has written his own libretto, and the dramatic conflict is enhanced by the symbolism which identifies the two principal male characters with the ideals of the old and the new music respectively. The scene is laid in Venice.
R. P.

OBITUARY

Blair Fairchild

PARIS—Blair Fairchild, American composer, for many years a resident here, died on April 23 at the age of fifty-six. Mr. Fairchild was born in Belmont, Mass., and attended Harvard University, where he studied composition under Payne and Spaulding. From 1901 to 1903 he served in the diplomatic service at Constantinople and Taheran, and also was identified with business for a time. For the last thirty years, however, he had devoted himself solely to music. His compositions include the ballet, Dame Libellule, which was given at the Paris Opéra House in 1921, the first performance of an American work there. It has had frequent billings at this opera house since and was given in New York by Walter Damrosch. Mr. Fairchild also wrote symphonic and chamber music, organ fugues, sketches for piano, song cycles, and other types of composition. During the war Mr. Fairchild's services earned him the decoration of the Legion of Honor from the French Government.
L.

Florence Hinkle Witherspoon

CINCINNATI.—Mrs. Florence Hinkle Witherspoon, prominent as a concert and oratorio soprano until her retirement in 1917, and the wife of Herbert Witherspoon, director of the Cincinnati Conservatory of Music, died of a heart ailment on April 19, after an illness of several months.

Mrs. Witherspoon was born in Columbia, Pa., forty-eight years ago. She achieved a notable reputation in singing oratorios and was a soloist at many Cincinnati May festivals. Her last public appearance in New York was on March 8, 1921, when she took part with Reinald Werrenrath in a presentation of Brahms' Requiem by the Philadelphia Orchestra at Carnegie Hall. Following her marriage in 1916 she assisted her husband in teaching at the Chicago Musical College, of which he was president, until he was appointed by Samuel Insull to be director of the Chicago Civic Opera for the 1931-32 season. Mrs. Witherspoon came here from Chicago with her husband last year when he was appointed director of the Cincinnati Conservatory of Music.

Miss Hinkle studied voice under her husband in New York before they were married. Her first work as a singer was with the Chicago Symphony Orchestra on its spring festival tours about twenty years ago.
C.

William Boosey

LONDON.—William Boosey, managing director of Chappell & Co., music publishers, since 1894, is dead at the age of sixty-nine. At the time of his death he was chairman of this firm. Mr. Boosey was strongly opposed to jazz, preferring the Victorian ballad. He was prominent in music circles, and it was through him that Puccini went to see the play on which he based his opera Madam Butterfly.
S.

Mrs. H. Roydon Marks

BOSTON.—Elly Urban Marks, daughter of Joseph Urban, architect and stage designer, died here on April 23. Mrs. Marks was born thirty years ago in Vienna. She came to America with her parents when Mr. Urban was made art director of the old Boston Opera Company. She studied for an art career, but gave up this ambition when she married H. Roydon Marks. Surviving are her husband, parents, a sister and a daughter, Renée.
B.

Charles Lee Tracy

Charles Lee Tracy, one of the early exponents of the pedagogical principles of Leschetizky, and for many years identified with the piano and its teaching, died in New York, April 24, at the age of sixty-nine. Mr. Tracy was a native of Shelburne, Vt. He studied piano with Scholtz in Dresden and Leschetizky in Vienna. He was the first tenant of Carnegie Hall, New York, where he had occupied a studio especially designed for him. At the time of his death he was a professor of music at the University of Vermont. He had also headed the music departments of Rye Seminary and the Comstock School for Girls.

Charles S. Bangs

WALTHAM, MASS.—Charles S. Bangs died on April 24 at his home here. Mr. Bangs was prominent as a violinist and composer until a few years ago when he lost his hearing. Since that time he had become known as a commercial artist.
W.

Martha Mason

EAST ORANGE, N. J.—Martha Mason, prominent here in musical and church activities, died on April 16 at the age of seventy. Miss Mason had been a resident of the Oranges for more than sixty years.

Miscellaneous Concerts and Musicales

Van Emden Voice Students in Musicale

PHILADELPHIA.—Pupils of Harriet Van Emden gave the thirteenth students' concert of the season at Casimir Hall, Curtis Institute of Music, on April 13. The participants were Irene Singer and Inez Gorman, sopranos, and Charlotte Daniels and Irra Petina, mezzo-sopranos. In the first number, the aria, Ihr habt nun Traurigkeit from Ein Deutsches Requiem of Brahms, Miss Singer was assisted by a quartet made up of Miss Gorman, Miss Daniels, and Daniel Healy, tenor and Walter Vassar, baritone (both students of Mr. Connell). Miss Daniels offered songs by Robert Franz and Schumann and the aria, Adieu, Forêts from Tschaikowsky's Jeanne d'Arc. Miss Gorman sang Gefunden (Ezra Rachlin), Le Nil (Xavier Leroux), Le Papillon (Felix Fourdrain) and an aria from Der Freischütz. Miss Petina's group comprised two Schubert Lieder, songs by Moussorgsky, Dargomijsky and Rachmaninoff and Je connais un pauvre enfant from Thomas' Mignon. Miss Singer returned to sing Nachtgebet (Joseph Marx), two Brahms items, and Pace, pace mio Dio from La Forza del Destino.

The program was one of substantial musical worth, and heartily enjoyed by the large audience. The voices of the four protagonists are of natural loveliness, whose beauties show the assiduous cultivation and expert guidance of Miss Van Emden's training. Excellent organ accompaniments were provided by Donald Wilcox, pupil of Mr. Germani, and finely tempered piano backgrounds by Eugene Helmer and Vladimir Sokoloff, students of Mr. Kaufman in accompanying. Mr. Wilcox also gave pleasure in a solo number by César Franck. S.

* * *

Ricci Plays at Mannes School

Ruggiero Ricci gave his only New York recital, at the David Mannes Music School on April 19, the proceeds going to the scholarship fund of the school. The young violinist was welcomed by a large and representative audience and was so well received that he had to give several encores. His programmed numbers were the Mozart sonata in G, Mendelssohn's concerto for violin in E minor, Saint-Saëns' Introduction and Rondo Capriccioso, and shorter pieces by Chopin-Sarasate, Brahms-Kreisler and Sarasate.

Paul Stassevitch, a member of the faculty at the Mannes School, assisted young Ricci at the piano, playing sympathetic and musicianly accompaniments. N. B.

* * *

Beach-Lehmann Program at St. Bartholomew's

Mrs. H. H. A. Beach and Dr. Williams began the April 20 concert at St. Bartholomew's Community House, New York, with the suite for two pianos by Mrs. Beach. The storm and stress, as well as the romanticism inherent in the work, were brought out in the playing of the composer and Dr. Williams. The second part of the program listed that perennial favorite, In a Persian Garden, sung by Ruth Shaffner, Benedict Jones, George Rasely and Frank Cuthbert, the various solos and concerted work finding sensitive interpreters in all the singers and the pianist, Dr. Williams. Flowers were received by Mrs. Beach and Misses Shaffner and Jones. A large audience attended. F. W. R.

* * *

Minna Ysaeva Sings at New School Auditorium

Minna Ysaeva, soprano, was heard at the New School Auditorium, New York, on April 22 in a program of songs of Marcello and Pergolesi of the seventeenth and eighteenth centuries, a German group by Mozart, Reger and Brahms, four Russian numbers and a collection of moderns, including two clever ones by the accompanist, Lazar Weiner. Miss Ysaeva has a voice of considerable power which is pleasing in quality when not forced. She also sings with the assurance gained by experience and keeps to the pitch. Some of her best interpretations were Schubert's Der Musensohn, Rachmaninoff's Keen Pain, Glier's Let us Live (encored), the two songs by Weiner and Loth's Wintah. Summah. Mr. Loth was present and Mr. Weiner gave fine support at the piano. Frank La Forge's Hills won its accustomed success. B.

* * *

Gustave L. Becker Compositions Played

A program entitled An Evening with Becker Works was given on April 19 at The

GUSTAVE L. BECKER

Barbizon, New York, a tribute to the veteran composer and pianist. Dr. Samuel A. Baldwin opened with a melodious Prelude and Wedding March for organ. Charlotte Hamilton, contralto, sang five songs, of which a Cradle Song and Ah'm Gwine to Norfolk (the latter composed on three tones only) were much applauded; the singer has expressive delivery, with fine high tones. Max Cahn, Harry Fagan, David Dawson and Harry Fuchs comprised a string quartet of ability. They played a suite, of which Whimsical Moon Fairy was the most pleasing number. Etta Beigel, pianist, played two Inventions by Bach, in A minor and F major, with the quartet playing harmonic structures by Becker; the combination brought out the harmonies of Bach finely, and Miss Beigel played with exemplary clearness. Alice R. Wood, soprano, sang three songs, delighting with Rose in the Garden and Nightingale's Song. A wood-wind quartet consisted of Lambrose D. Callimahos, James I. Dickey, Max Weinstein and Fred Bohrman, whose playing of Wraith Trees (with Miss O'Ryan reading her illustrating poem) and Frog's Dance was especially effective. A dialogue, for oboe and bassoon, played by Weinstein and Dickey, was humorous and original. The string quartet added The Spy, the hidden melody of which became evident as The Watch on the Rhine. Mr. Becker closed the program, performing his Gavotte Humoresque, Characteristic Study and an added encore. During the evening he received many expressions of appreciation from the audience, which filled the hall. F. W. R.

* * *

Philadelphia Musical Academy Pupils Heard

PHILADELPHIA.—An advanced pupils' recital was given on April 20 at the Zeckwer-Hahn Philadelphia Musical Academy. Those appearing were Elmer Gardner, Thomas Mango, J. Judson Johnson, Mary Raho, Lillian E. Ratigan, Isadore Schwartz, Ruth Batis, Rose Kravis, Helen Hause, Mary Shope and Julius Künstler, and, as accompanists, Ruth Oehler and Marion Perry. The music performed was by Chopin, Arensky, Popper, Griffes, Kreisler, Schubert-Wilhelmj, Lehar-Kreisler, Hildach, Bond, Saint-Saëns, Bach-Liszt, Grieg, Brahms, Bloch, Milhaud and Pugnani-Kreisler. The students were heard by a large audience which gave them much deserved applause for their excellent execution and interpretation of this program. Their technic is precise and clear-cut and their playing discloses a profound respect for tradition and taste, but at the same time shows imagination and a careful fostering of individuality. S.

* * *

Hugh Porter Begins Organ Programs

The first in a series of five organ recitals was given by Hugh Porter at the Second Presbyterian Church, New York, on April 9, contrasting forms of the choral prelude being illustrated by nine works. Beginning with Praetorius and Walther (1571 to 1748), the program continued with Bach, Mendelssohn, Parry, Karg-Elert and Noble, covering the German and English schools of the present period. In each case a German hymn-tune formed the subject of the variations, excepting Parry and Noble, who chose the hymns known as Dundee and Ton-Y-Botel (Welsh) as their subjects. The contrapuntal treatment, the canons and fugues, all became vivid and expressive in Mr. Porter's fluent playing; one always notes poise and purpose in his performances.

The April 16 program contained six contrasting choral forms; any one who does not appreciate the variety offered in this form should hear the divergent types as exemplified in Mr. Porter's programs. Plain harmonization, intensified chords, fanciful treatment, varied harmonization, extended form (as in Porter's own elaboration of A Rose Breaks into Bloom), and the finale, consisting of free fantasias by Sowerby and Candlyn were all encompassed in this recital.

Mr. Porter played works by Franck, Saint-Saëns and Jongen at the Second Presbyterian Church, on April 23, the auditorium holding an appreciative audience. Franck's Pastorale was charming in its registration, including effective *staccato* as well as smoothly flowing melody. There was carefully built contrast in four pieces by Jongen, including Choral, Improvisation-Caprice, Priere and Menuet-Scherzo. Franck's Piece Heroique completed the hour of music, the interpretation of this music bringing out its emotional depth. F. W. R.

* * *

Sheridan Sings in New York

Rex Sheridan, baritone, was heard in recital on April 16 at the George Washington Hotel in New York City. The assisting artist was Jeno Bartal, cellist. Mr. Sheridan opened his program with an aria from Handel's opera Semele, which was followed by two songs by Howard Fisher and R. Vaughan Williams and the Credo from Verdi's Otello. His subsequent groups consisted of Schumann Lieder and Negro spirituals. Mr. Sheridan's interpretations were, as usual, sympathetic and highly effective. Helen Crafts accompanied Mr. Sheridan, while Louis K. Steiner was at the piano for Mr. Bartal. A. S.

* * *

Contentment, an Operatic Fantasie

Victor Ila Clark presented his manuscript operatic fantasie, Contentment, in concert form at Town Hall, New York, April 17, the melodious work receiving applause from an audience of limited numbers. Evelyn MacNevin, Marguerite Antoine, Mathilde Jaeckel, William Aubin, George Brandt, Richard Parks and Dr. Franklin Lawson carried the principal parts. Pauline Nurnberger played accompaniments of merit. The Eve Warren Dancers, Josephine Franz and Florence Sanchez appeared in various fanciful dances, and Constance Klots gave

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New York Concerts

(*Continued from page* 10)

gram two intermezzi by Brahms, Schubert's fantasia in C, a group of Chopin works concluding with the familiar Polonaise, and a miscellaneous brace including two pieces by Turina, Debussy's Clair de Lune, and a rhapsody by Liszt.

Technical prowess was in evidence throughout the recital, and the young pianist's tone was revealed as a uniformly agreeable one. In the Chopin group there were some untraditional tempi, with an occasional tendency to slow up passages that would have gained in brilliance by a stricter adherence to the composer's directions. These were matters relating to a general command of style, in which Miss Levittan will doubtless further progress with greater maturity and experience. The audience was markedly cordial, and the recitalist was the recipient of applause and flowers, being induced to add several encores.

Ruth St. Denis and Her Company Opening a week's series in the Mansfield Theatre last Sunday evening, Ruth St. Denis and her company presented a program of East Indian dances. This was largely a solo recital, and was designed to review some of the more notable creations by this artist since 1906.

The program was of genuine interest as a summary of many facets of Eastern life, illustrated in the subtitles to the numbers, The Purdah, The Street, The Forest, The Palace, The Caves, The Studio, The Tomb, The Zenana, The Temple and The Bazaar. The final episode, mimed by Miss St. Denis and about twenty of her pupils to native airs, was of particular scenic splendor and charming folk quality. Another group number, closing the first half of the program, was based on episodes from Arnold's The Light of Asia, and patterned after wall paintings in the Ajunta Caves of India, with music by Arthur Nevin and Elliott Schenck.

The distinguished gifts of the solo dancer were displayed in a wide variety of numbers, including an impressive impersonation of a Yogi, animal studies such as The Cobra and The Peacock, and graceful lighter sketches such as the Nautch girl's dance and the robing of an Oriental lady in her *sari*, both of which were repeated. The musical accompaniments were furnished by Alexander Alexay, pianist and director (who also composed some of the music used), David Mankovitz, violin, Karl Mauer, cello, Hugo Bergamasco, flute and A. Sartorius, percussion.

CONCERT PROMOTION

Newspaper Publicity—Photographs, Engravings, Electroplates, Stereotypes, Mats

By F. C. SCHANG

IN the first twelve articles of this series, attention has been given to methods of paid exploitation, such as newspaper advertising, the mailing and distribution of letters and circulars, and outdoor card and poster advertising. These items all require the expenditure of money on the part of the local manager or the artist, or both. There remains an all-important feature of the local manager's campaign which directly costs him nothing but which is essential to him for success. That is the item of newspaper publicity—reading matter and reproductions of photographs about the concert or the artist in the columns of the local press.

F. C. SCHANG

It goes without saying that the local manager must be on excellent terms with the newspaper folk in his town. These people he must contact in person, if not every time he has an item for publication, then certainly from time to time. He must personally know the music critic or reviewer of his concerts. He must know the person who receives his publicity matter, who prepares the Sunday music page. He must know the society editor. He shou'd also know the city editor, the managing editor and the photographer. Whenever the concert is not going to sell out, these people should be invited to attend. They should receive tickets and deference should be shown to them and their families, for the good will of the staff of the newspapers is valuable to the manager.

There are a certain few facts in connection with a concert which are news and will be printed by an efficient newspaper irrespective of any acts of special courtesy on the part of the local manager, but the bulk of matter is border-line copy and can be included or left out without affecting the efficiency of the newspaper. In this category most of the usual press stories fall, together with interviews, opinions of the artist on matters of not great moment, pictures, etc. It should be the aim of a local manager to so cement his friendly relationship with the press that all or nearly all of this matter is used.

To assist the local manager in securing this highly desired publicity in the local papers, artists supply to the local manager material as follows:

(a) Photographs.
(b) A book of press stories.
(c) Electroplates and stereotypes.
(d) Mats.

DESCRIPTION OF MATERIAL

The photographs are usually 8" by 10", glossy finish, and they vary in the number of subjects and variety of poses according to the income of the artist. There should be two kinds of such photographs, (1) Studio subjects taken in a photographic studio, giving two clear portrait heads, one full face and one three-quarters profile; also full length subject, and if the artist happens to be an opera singer, several poses in costume in his most celebrated roles. (2) News subjects. Every artist should have a library of news photos suitable for rotogravure reproduction or evening paper feature subjects. To list some of them most frequently seen may be of reference value:

(a) Arrival or departure on boat.
(b) With painter or sculptor showing painting of artist or model of artist's head.
(c) Birthday party with cake.
(d) Sport subjects: on horseback, in swimming suit, with tennis racket, golf club, trap gun or any sport that requires a special costume, the less usual the better. An angling rig for a trout fisherman, or a polo costume, would be a sure land. Last Saturday's Post contained the pictures of four singers on roller skates in Central Park. *The picture's chance of reproduction increases with the amount of action shown.* Standing on a wharf in front of a yacht is not bad. Shot of the subject at the helm or hoisting the sail is much better. Sitting on the beach at Waikiki might get by. Any artist who can ride a surf board would get a thousand clippings.

(e) With animals. Pictures of an artist with a dog or bird or snake or wild animal, riding an elephant or a camel seem always to intrigue rotogravure editors.

(f) With celebrities. Picture of the artist with the President, the Governor, the Mayor, a General, a Bishop, an actor, or an athlete. The meeting of two eminent persons in different walks of life is always a good pictorial subject.

(g) Public act. Action photograph of an artist launching a battleship, decorating

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Possibility of Creating Audiences for Serious Radio Music Not Yet Realized

Actual Analysis of Music Suggested as an Aid to the Untrained Listener—Criticism Raised That Present Program Annotators on the Air Offer Poetic Descriptions Rather Than Technical Instruction—The Evil of "Passive Listening"

By MILDRED CHETKIN

With few exceptions, the fate of the average successful broadcast was unpredictable before its actual production on the air. The launching of a new program is attended by only slightly less uncertainty today than it was five years ago—a circumstance which, it would seem, is unique among the media of entertainment. The motion picture experts know precisely what ingredients go into a box-office attraction, and when they set out to achieve that result, they almost invariably hit the mark. The theatre, too, knows its audience. Especially since the talking pictures have claimed their own, the play-goers have become a strikingly homogeneous group for whose approbation certain specific requisites must be provided. Radio, however, pursues its course, if not blindly, at least by a trial and error method that certainly suggests a basic lack of direction.

We listened recently to a conversation between a program executive of one of the metropolitan stations and an eminent musician who has been heard frequently over the radio. The question of good music on the air came under discussion and the artist was, naturally, uncompromising in his views. "There is no reason why any restrictions in the choice of material should be imposed on the serious musician who plays for a radio audience," he said. "There are only a handful of broadcasts which offer programs that might be suitable for the concert hall—yet is there any reason for supposing that those people who attend concerts are not an integral part of the listening audience? The average program builder is in mortal terror of offering music that might be too highbrow, and immediately apologizes for his occasional lapses from grace by supplying a generous dose of the 'light popular classics.' The programs of the prominent soloists who appear on the air are a clear illustration of this. Instead of occupying themselves with music that demands such artistry as theirs, they are obliged to devote the major portion of their programs to inferior compositions with 'popular appeal' that less gifted musicians can—and do—perform adequately."

The program executive conceded the validity of this protest. "I can appreciate your impatience with radio," he said. "The serious musician should not be required to make such compromises. But the other point of view is equally defensible. The listeners to whom you would direct your programs comprise only a very small part of the radio audience. The vast majority are unable, because of inadequate education, to appreciate such music. If your symphonic programs and your chamber music recitals provided them not only with an opportunity to hear these masterpieces but with the means for comprehending them as well, radio would take on an entirely different aspect. I know that there are countless listeners who are musically illiterate, but who feel a deep need for good music. Listening to it, they are able to divine the fact that here is something which should be possessed, but when they try to grasp it, it eludes them. Give them something to hold on to. Explain what you are playing, why you play it one way rather than another, simplify it, if that is possible—and make the doses small. Instead of giving an entire concerto at once, play one movement at each broadcast. Hold their interest and you'll create an audience. They want to understand these great works, and it rests with the musicians to show them how."

The artist, of course, raised prompt objections. "It is not necessary to play down to the listeners," he said. "In fact, it is not possible. You cannot bring great music down to them. They must reach up for it. Furthermore, a masterpiece cannot be simplified. Even to separate one movement from its context is to destroy the unity and effect of the work. And you cannot, through radio alone, provide a musical education that will enable a listener to appreciate a Beethoven quartet, for example. That would be too easy. The artist who broadcasts certainly deserves the privilege which the concert hall offers him. He should be allowed to choose his audience."

It is not difficult to sympathize with both points of view, but one risks the danger of falling between two stools. It is impossible to determine just what the listener wants, for we do not know who the listener really is. Are the stations which operate for the public interest entirely unjustified in demanding that the program of serious music be modified by the inclusion of these "popular classics"? And if they are certain—as they protest they are—that by including a few light numbers the audience for an expensive musical broadcast will be increased by many thousands of listeners, can one reasonably quarrel with them? As for raising the listener's standards, how much "education" will he tolerate before he grows restless and dials away?

Unfortunately, adult education in music has never been given a satisfactory trial on the air. Walter Damrosch carries out a similar plan in his broadcasts for children, but mature audiences have been left to their own devices. An analysis of the remarks of most of the program commentators heard on the air reveals that they offer very little material help to the listener who has had no musical training. They convey something of the spirit of the music and of the time in which it was written; they supply authentic biographical data; they rhapsodize and poetize and often succeed in awakening a sense of reverence for the composer, but when the music is begun and the listener attempts to apply what he has heard toward a comprehension of its content, he finds that he is quite without resources.

Orchestral programs on the air are particularly bewildering for the novice. Where in the concert hall the spatial separation of the different instrumental groups might help him to establish some conception of form and pattern, the music emerges from his loudspeaker in a thin stream of sound from which only the trained ear is able to isolate the separate elements. Of what practical value to him, then, are the customary discourses of the commentators?

Instead of confining himself to offering program notes, the commentator, if he is to achieve any tangible results, should attempt to clarify the music itself. Themes should be played over for the listener, so that when they occur in the actual performance of a work, he will experience the satisfaction of recognition. Similarly, an explanation of the significance of dynamics and tempo as it applies in specific instances to the selections about to be heard will awaken an interest in the music. In other words, the fundamental aim of such expositions should be not so much to define or create a mood as to provide a defense against passive listening. A sense of participation in the progress of the music is essential if the listener's attention is not to be usurped by the claims of the innumerable distractions about him, and particularly where the inability to follow or find meaning in a program of serious music will result in discouragement, an effort should be made to provide him with something which he can look for, recognize and grasp.

So much for theory. Whether the listener without musical training will actually support broadcasts of this type is another matter, for, as we have said before, it is impossible to predict the reaction of a radio audience. Nevertheless, we believe it would be worth while to put some such plan into operation for a time. The importance of entrusting this work to a musician who is thoroughly capable of carrying it out effectively cannot be exaggerated. The method of presentation, while it should not be academic, must be mature and, above all, sincere; for the slightest suspicion of condescension or an attempt to "talk down" is immediately detectable and arouses antagonism.

Whatever else it may accomplish, a program of this kind will determine whether or not an active radio campaign to create audiences for good music can be effective. Obviously, since its purpose would be to reach new listeners, no remarkable results can be anticipated from broadcasts which are offered as merely another sustaining feature, and it might not be altogether profitless to inject a little of what the advertiser calls showmanship into these programs. To those whom the idea of showmanship in connection with a Brahms program fills with horror, we can only say that this constitutes the single effective approach to the radio mind. Furthermore, one need not be unduly shocked at the notion, for serious music in the concert hall has not been promoted entirely without the aid of such methods. Surely on the air it deserves even chances with the cigarette program that will follow.

* * *

Westchester Organizations in Broadcast Series

In conjunction with its annual spring program in the county art centres, the Westchester County (N. Y.) Recreation Commission will present three Saturday afternoon programs by its music groups over an NBC-WIZ network beginning April 29. At this time, the Mount Vernon Choral Society (which is directed by Edgar Fowlston) will be heard in a thirty-minute concert. The following week, 200 school children from the various municipalities, representing the Westchester County Junior Music Festival chorus and orchestra, will be heard; and the final program is to present the Male Glee Club of Yonkers, with Marie Powers, contralto, as guest soloist.

* * *

Paul Ravell Soloist with Perolé String Quartet

Paul Ravell, baritone, who has been heard frequently over WOR as soloist with the Little Symphony and the Perolé String Quartet, returns to sing with the latter group on April 30 over the same station. The program will consist of two Brahms Lieder, Il Neige by Bemberg, My Lovely Celia of Monroe and Leoni's Tally Ho. The Perolé Quartet are to be heard in Mozart's quartet in B flat and a suite by de Falla, arranged by Max Hollander.

On May 3, Eddy Brown will appear over WOR in a program commemorating the birth of Brahms. Mr. Brown has selected Brahms' concerto for violin and orchestra for the first selection of the broadcast, to be followed by several of the Hungarian dances and waltzes.

The work to be presented by the New York Opera Association on April 30 over the same station is Manon. The cast will be headed, as usual, by Mme. Luella Melius. Maurice Jacquet will conduct.

* * *

Los Angeles Philharmonic-Symphony to Broadcast

The Columbia Broadcasting System will present the Los Angeles Philharmonic-Symphony Orchestra in its first nationwide program when the organization, under the direction of Raymond Paige, will be heard in a special concert on April 30.

The program will open with Haydn's Symphony No. 11, to be followed by the overture to Der Freischütz of Weber. The soloist will be Olga Steeb who is to conclude

STATIC

At the end of the World War, Rex Sheridan, who had been a member of the British Air Service, remained in the service of the British Government in order to pilot the statesmen from London to Paris for the conferences which preceded the signing of the Treaty of Versailles . . . Adolph Schmid conducted the orchestra for two of the most famous ballet companies in Europe, the Pavlova Ballet Russe and the Pavley-Oukrainsky Ballet . . . Harold Sanford is a descendant of William Cullen Bryant, the poet. Another of his ancestors, Captain Samuel Sanford, commanded a company of Green Mountain boys during the Revolutionary War.

ON THE AIR

ROSARIO BOURDON,
conductor of the Cities Service Concert over an NBC-WEAF network each Friday.
(Photo by Apeda)

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the broadcast with the Tschaikowsky concerto. The concert will originate in the Don Lee studios, Station KHJ, in Los Angeles.

* * *

Lhevinne to Present Shorter Classics

In the last three concerts of his series over the NBC-WEAF network, Josef Lhevinne will be heard in programs of all-piano music, without orchestra. On May 3 he is to present a program of Chopin compositions, and will conclude the series on May 10 with a Brahms program commemorating the centennial.

* * *

Boston Symphony Concludes NBC Series

The April 29 concert of the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will bring to a close the spring and winter series of broadcasts inaugurated December 31, 1932. This is to be a Brahms program with Ossip Gabrilowitsch as soloist. The numbers will include the Academic Festival Overture, the symphony in C minor and the Brahms concerto No. 2 in B flat.

* * *

Cadman Heard as Soloist in Own Work

Charles Wakefield Cadman's historical Indian composition, Father of Waters, was broadcast over an NBC network on April 23, with the composer at the piano. The concert came from the grand ballroom of the Stevens Hotel in Chicago, and presented as the vocal soloists Mary Catherine Collins, William Miller and Leslie Arnold. Tudor Williams was the conductor, and the choral passages were offered by the Metropolitan Singers of Chicago. The text for the composition was written by Nellie Richmond Eberhart.

RADIO IMPRESSIONS OF A WEEK

Under the inspiring direction of Bernhard Levitow, Handel's Messiah was presented on Easter Sunday over WINS. The orchestra, soloists and chorus distinguished themselves in a performance that realized the nobility and beauty of the work in every detail. Particularly noteworthy, inasmuch as this was a radio presentation, was the clarity and fine balance maintained throughout the broadcast . . . Stell Andersen and Silvio Scionti were heard in another of their superb two-piano recitals over WEAF. Among their offerings were the Chopin Rondo in C major and a waltz by Castlenuovo-Tedesco . . . Solon Alberti conducted an impressive performance over WMCA of the sacred cantata, The Seven Last Words of Christ, by Theodore Dubois. The soloists, Nita Alberti, Donald Walter and Robert Tilberg, assisted by the Central Choral Club, devoted themselves to the music with sincerity and intelligence and under Mr. Alberti's guidance achieved a unity and precision that contributed materially to the effect of the program . . . George Earle's splendid orchestra paid its tribute to the season in a program of light, tuneful music, including Sinding's Rustle of Spring, selections from Fritz Kreisler's Apple Blossoms, and songs by George Gershwin (WABC) . . . Fray and Braggiotti brought a remarkable suggestion of the orchestral effects as Ravel conceived them to their two-piano performance of the Bolero over WABC. The program also included Cyril Scott's Lotus Land, played with imagination and their customary finesse . . . Victor Young's skillful arrangement for orchestra of the Toselli Serenade was among the selections heard during a thoroughly enjoyable broadcast presenting James Melton as soloist (WEAF) . . . Excerpts from the Verdi operas were offered during the Sunday evening National Opera Concert under the direction of Joseph Littau. Jeannette Vreeland, displaying once more every quality of the perfect radio voice, sang arias from La Forza del Destino and Aida. Among the other soloists was Herbert Gould, basso, whose dark, powerful voice was heard in an aria from Hernani. Mr. Littau's authoritative baton led the orchestra in a spirited reading of selections from the pages of Aida and Il Trovatore (WJZ) . . . Among the most significant recitals on the radio during the past week was that of Sascha Gorodnitzki, broadcast over the WEAF network. The distinguished pianist included on his program a Chopin nocturne and etude, Rachmaninoff's transcription of the Flight of the Bumble Bee by Rimsky-Korsakoff and the Busoni transcription of Liszt's Campanella. Mr. Gorodnitzki's technic, the wide range of his tone colors and the grace which distinguished his interpretations brought a memorable performance to the air . . . Howard Barlow has inaugurated a new Columbia series to be known as the Musical Album. The initial program, performed competently by a faithfully trained orchestra, included Fritz Kreisler's Liebesfreud, the Veil Dance from Goldmark's Queen of Sheba, Glazounoff's Grand Pas Espagnole and the Turkish March of Mozart . . . The La Forge-Berúmen musicale brought the gifts of Elizabeth Andres, contralto and Jean Stewart, pianist, to the Columbia microphone. Miss Andres' voice, resonant and finely textured, was heard in an aria from Ponchielli's La Gioconda and a group of Mr. La Forge's songs, including Contemplation and Far Away. Miss Stewart, who, though only fifteen years old, displayed a thoroughly mature art, offered modern pieces by Cyril Scott and MacDowell, and a Ballade of Brahms . . . Rex Sheridan's weekly program over WOR was devoted to the requests of his listeners and comprised light songs of varied mood. Mr. Sheridan's warm baritone voice is supported by an inherent musical intelligence and a vibrant personality that projects itself beyond the microphone with unusual success . . . Josef and Rosina Lhevinne gave a brilliant performance over an NBC network of the second and third movements of the Mozart concerto and the Romance from the second suite for two pianos of Rachmaninoff . . . Rosario Bourdon conducted the Cities Service orchestra in a pleasing program devoted to light music, including the March and Procession of Bacchus from Delibes' Sylvia and the Dagger Dance from Victor Herbert's Natoma . . . Samuel Shankman's program of Mozart music, over WMCA, included the concerto in D minor and a sonata. It found unusual favor with listeners, and was repeated by request over WPCH on the following afternoon. During this broadcast Mr. Shankman added excerpts from Beethoven's Appassionata sonata. With Mme. Elvira Geiger he was heard in an arrangement for piano duet of the Saint Saëns Danse Macabre . . . Elizabeth Andres, contralto, was heard again in a delightful program over WEVD with Beryl Blanch at the piano. She is to be heard on this station each Saturday evening, accompanied by Jerry Mirate. Both young artists appear on the La Forge-Berúmen programs over the Columbia network.

NETWORK OF NEWS

A special radio adaptation of the opera Don Pasquale was presented by the New York Opera Association during their WOR weekly broadcast. Among the artists participating were Herbert Gould, Attilio Ruffo, Ralph Errolle and Ina De Martini. The performance was conducted by William Spada.

* * *

Robert Braine, American composer, whose Concerto in Jazz was performed by Paul Whiteman and whose ballet music for The Eternal Light had its première under the baton of Walter Damrosch, has begun a series of piano recitals, presenting his own compositions, over WEVD.

* * *

Viola Philo, soprano, will sing tomorrow (April 30) on the Radio City program. On the same day she is to appear with the National Grand Opera Company (Joseph Littau conducting). May 1 Miss Philo sings on The Hour Glass program (Harold Sanford conducting). All these broadcasts are over WJZ.

* * *

The Jack Frost Sugar Melody Moments of April 17, conducted as usual by Josef Pasternack, had the Melody Singers as guest artists. William Stickles is director and accompanist for the latter group. The program included excerpts from The Chocolate Soldier, Kreisler's Tambourin Chinois, Victor Herbert and Youmans numbers, as well as music by Nevin, Lieurance, Blon and others. The hour is broadcast from WJZ.

* * *

Fred Feibel featured My Gypsy Melody, a composition of Eugene Jelesnik, Larry Holt and Ruth Prosser, on his recent programs at the New York Paramount Theatre and over the CBS network.

* * *

A new series of light opera presentations has been inaugurated as a weekly broadcast over Columbia. The programs are under the direction of Channon Collinge. A large orchestra and chorus assist the soloists, among whom are Rhoda Arnold, Roger Kinne, Theo Karle and Crane Calder.

* * *

The Union Choral Society of Richmond Hill, N. Y., was co-featured with Kathryn Platt Gunn, violinist and John Cushing, pianist, during the WINS weekly presentation of the New York Federation of Music Clubs. The choral society is composed of fifty voices.

* * *

A concert by the MacDowell Club was broadcast direct from Jordan Hall in Boston by the Yankee Network. The assisting artists were Amy Ward Durfee, contralto and Howard Goding, pianist. The concert was conducted by Arthur Fiedler, who is known in New England as the conductor of the Boston Symphony Pop Concerts and also as the organizer and conductor of the Esplanade Concerts.

* * *

Saida Knox, contralto, was guest artist with Philip James and the Little Symphony Orchestra in their WOR concert broadcast on April 22.

* * *

The Echoes of the Palisades concerts are now being broadcast over an NBC-WJZ network instead of an NBC-WEAF chain as heretofore. They originate from the Riverside Drive mansion of Charles M. Schwab, where Archer Gibson presents a recital on the pipe organ. As in the past, a mixed chorus under the direction of George Dilworth and an instrumental quartet assist.

* * *

Don D'Alvarez, Spanish tenor, has become a WMCA sustaining artist and is being heard four times weekly over that station.

* * *

Charles Revere, baritone, was a recent soloist with the Perolé String Quartet in a WOR concert.

* * *

Daniel Morales, Spanish baritone, is giving a program of songs every Monday afternoon over WPCH.

* * *

William H. Woodin's Chinese Magic was included in a recent broadcast of Red Lacquer and Jade, the program of Oriental music and philosophy which is a weekly WOR feature.

* * *

The Evening in Paris programs have returned to the air with a new musical presentation. The programs, heard weekly by stations in the Columbia chain, feature Nat Shilkret and his orchestra, Frank Parker, tenor and Mary McCoy, soprnao.

* * *

The choir of the Elizabeth Rodman Voorhees Chapel of the New Jersey College for Women was heard in a special Lenten concert over NBC. The chorus is directed by J. Earle Newton.

* * *

The Contemporary Singers, under the direction of Caroline Beeson Fry, broadcast over WJZ on April 25.

Milton Aborn Presents The Mikado

Milton Aborn's current season of Gilbert and Sullivan at the St. James Theatre, New York, had an auspicious beginning on April 17, when The Mikado initiated the series. The cast was substantially the same as that which gave the Japanese fantasy last year in the same theatre, then known as the Erlanger Theatre. Hizi Koyke continues an alluring Yum-Yum, vocally and visually beguiling; William Danforth as a stately Mikado. Ko-Ko is the lively creation of Frank Moulan, and Pooh-Bah (Herbert Waterous) struts with appropriate pomposity. Vera Ross is a strikingly witch-like Katisha and Roy Cooper provides romantic interest as the Wandering Minstrel. The performance as a whole is delightful, the acting finished and smooth, the music given spirited and tuneful exposition, and the settings tasteful. A crowded house gave vociferous evidence of its enjoyment of Mr. Aborn's presentation.

Following the presentation of The Mikado, The Yeoman of the Guard begins an engagement on May 1. This work has not been heard in New York in many years. V. S.

Ganz Making Tour with National Chamber Orchestra

Rudolph Ganz and his National Chamber Orchestra played the first performance of their current tour in Aurora, Ill., for the local Civic Music Association, on April 17.

Through arrangement of the Civic Concert Service, Inc., Mr. Ganz and the orchestra are to be presented in twenty-three cities of the Middle West, many of which have never before had an opportunity to hear an organization of this calibre except by means of radio and phonograph.

In order to overcome difficulties presented by unsatisfactory railway schedules connecting certain cities the ensemble is travelling by motor caravan. The players ride in a specially chartered and arranged bus and the instruments, including Mr. Ganz' Steinway concert grand, are transported in a fast express truck.

The program being played on this tour is uniform in all cities and includes works of the classic Gluck and Mozart, the dramatic Wagner, and the modern Hindemith and Ibert. A new Nocturne by Wesley La Violette, Chicago composer, is also included.

Edwin Orlando Swain Active

The activities this season of Edwin Orlando Swain, baritone, included one of several reëngagements by the Chaminade Club of Providence, R. I., April 20. Mr. Swain is also scheduled to sing Elijah in the Plattsburgh (N. Y.) Festival on May 5 and a recital for the National Federation of Music Clubs Biennial Convention in Minneapolis, Minn., at Northrop Auditorium, May 24. He resumes his master classes in Southampton, L. I., on June 15.

George Keller Introduces Pupils

George Keller of Paterson, N. J., recently presented his pupils in a program of original compositions as the culmination of their season's work in theory and composition. There was vocal, cello and piano music by Mr. Keller's students, and Mrs. Keller offered four songs composed by her husband, who supplemented the program by playing two excerpts from his folio of memory sketches. Mr. Keller is a graduate of the Leipsic Conservatory.

RADIO PERSONALITIES

VIOLA PHILO

This dramatic soprano of operatic and concert experience was born in New York City, her parents coming from Vienna. She received all her training in America. Miss Philo was one of the first five American singers engaged at the Metropolitan Opera in 1921 by Gatti-Casazza, and made her début there at the age of seventeen. Her first New York concert appearance was in 1923 at Aeolian Hall and since then she has toured the country extensively in concert and opera. She toured with Mme. Schumann-Heink in 1929. During the summer of 1932 she made a European tour, singing forty-eight concerts in ten weeks in Paris, London, Brussels, Antwerp, Warsaw and Bucharest.

Miss Philo's voice has become familiar to many through her frequent radio engagements for she has sung on every kind of program—opera, light opera, oratorio and popular broadcasts.

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London Throngs Hear Bach Passion

(*Continued from page 5*)

and gets more impressive results; Beecham still seems to be feeling his way in a medium not altogether sympathetic to his temperament, but the performance showed improvement over the last, which suffered from finickyness. The Brahms Requiem, too, had a further performance, this time by the St. Michael's Singers under Dr. Harold Darke.

Orchestras Closing Seasons

The orchestras have all but finished their regular seasons, to be followed by a festival crop of one kind or another during the later spring. The Royal Philharmonic Society has completed its most successful season in years under Beecham's artistic leadership and has announced an important extension of its activities next year. In recent years this venerable body had gone down to as low as six concerts a season; next season there are to be eighteen. By virtue of their programs, always comprising a number of interesting novelties, these concerts occupy a distinguished place in the London musical season.

Pizzetti in Person

At this week's final concert the novelty was Pizzetti's Rondo Veneziano, conducted by the Italian composer himself. It is certainly the most pleasing composition of his that I have heard, and as a piece of workmanship it is to be admired. Folk tunes or melodies of folk character, play an important part in the texture, and the atmosphere woven about them breathes the romance of Venetian nights without resorting to the vague impressionism of the Parisian school. Among the musical travelogues it is bound to take a high place. London loves its lions, and it properly lionized the Parmesan composer. He was rather out of luck having his piece placed in juxtaposition with Schubert's C major symphony, which on this occasion was given a very faithful and sometimes beautiful performance by Sir Thomas at his best.

Two English Works Performed

At his last Sunday Philharmonic Concert (after a triumphant provincial tour of the orchestra) the musical baronet presented two English works, both heard before, namely, Frederic Austin's Palsgaard (another travelogue, on Denmark this time) and Lord Berners' C minor Fugue. An English pianist, Clifford Curzon, played the Mozart D minor concerto in his accustomed nimble fashion. Sir Hamilton Harty, closing the London Symphony's season, gave us an enjoyable performance of Schumann's D minor symphony, of which he revised the orchestration so discreetly that almost nobody would have felt the difference, except for a copious program note. It is hard to believe that Schumann did not know what notes were available on the horn or how fast a timpanist could re-tune; but in any case Sir Hamilton has done no more against Schumann than Wagner has done against the Beethoven of the ninth.

Katharine Goodson Plays Mozart

At a special concert featuring Katharine Goodson as soloist, Beecham gave us sundry tit-bits from Handel to Delius as a foil for the G major and A major piano concertos of Mozart. Miss Goodson played these master works in her usual musicianly and sensitive way, despite certain obvious handicaps imposed by a not altogether congenial partnership. Even Sir Thomas' attempts to gild the lily could not efface the impression of purity and strength conveyed by Miss Goodson's readings. A hall too crowded for comfort tendered her a warm ovation.

B. B. C. Orchestra Concludes Series

The B. B. C. Orchestra, too, concluded its full-length series under the ever-growing authority of Adrian Boult. If the program was hackneyed, the performance, both by the orchestra and the conductor, commands the highest praise. Rarely have I heard a more truthful and powerful presentation of Beethoven's fifth symphony, or a more simple, articulate one of Schubert's Rosamunde music. It was just the music, speaking for itself—an achievement which sounds so simple and is so rare. Boult has grown with his orchestra; both stand today as proud ornaments of English musical life. The period of experiment being over, a little more adventurous exploration is now in order. Wilhelm Backhaus gave a straightforward performance of Mozart's A major concerto (Mozart concertos are the fashion) in which the pearly perfection of the player was the outstanding virtue.

A Swedish Visitor

The visit of Dr. Hugo Alfvén, veteran Swedish composer, to conduct his own well-made but distinctly pre-war E major symphony with the New Symphony Orchestra at the Palladium, completes the symphonic record of this winter season.

Many Recitals

Bachaus has played a program of Schumann, Brahms and Chopin in his accomplished manner to an enthusiastic house; John Hunt, young English pianist, has stirred up extravagant praise for his Mozart playing at a recital which also included the Schumann fantasy and Beethoven's op. 111; and Antonio Brosa, leader of the string quartet bearing his name, has given an exhibition of first-rate violin playing in a program that was anything but grateful. But such is the Bach craze in this town that even the long, dreary and technically awkward *adagio* and fugue from the fifth solo sonata roused interminable applause. Or was it a tribute to the self-castigating artist who further sacrificed himself to the second-hand platitudes of a new concerto by Haydn Wood? A Veracini sonata in E minor was the most enjoyable item of the evening.

Prodigies

Boy prodigies continue to sprout. Aubrey Rainier, eight, from South Africa, draws an agreeable tone from a diminutive cello in a Beethoven sonata; and Clarence Oliff, twelve, carries off for the second year in succession a first prize in the London Musical Festival. This little youngster has already played sixty concerts for charity and is said to be a clever accompanist as well. The story of his "discovery" is interesting, if true. While in hospital for a slight operation the doctor was alarmed by the child's languor and slight hold on life. But he was amazed at the effect produced on him by some music in the ward. "This child is starving for music," said the doctor, and when Clarence left the hospital the doctor saw to his musical education. Clarence was given a scholarship in the Howard-Jones: Sammons School of Music, where he has now been studying for five years.

Paris

(*Continued from page 7*)

countless societies and organizations which devote study to reviving and making known forgotten composers and their works, and hardly a week goes by without concerts of this kind. One of the finest took place in the Salle Gaveau when the Schola Cantorum presented portions of Armide, by Lully; Dardanus, by Rameau; and Armide, by Gluck. Marcel Labey, directing the orchestra and chorus of the Schola Cantorum, was assisted by Malnory-Marseillac, Antoinette Seguin, Denise Chalandre, Iréne Coste, Odette Lebon, Jean Planel, Jean Van den Broek, Edmond Depienne, Hoche and J. Marseillac. The effort was eminently successful and the large audience seemed sincerely grateful for having had the chance to hear these beautiful and practically unknown operas.

Brevities

Ramon Novarro is in town to sing a two weeks' engagement at the Rex.

Raoul Laparra's one-act opera, Las Toreras, will make its Paris début at the Opéra-Comique.

The new Comique curtain runs by electricity.

Before leaving Paris, Franz Lehar directed an orchestral rehearsal of his Frasquita, soon to be given at the Opéra-Comique, with Conchita Supervia.

Supervia sang Carmen at the Opéra-Comique during the last two weeks of April and also gave two matinee recitals there.

Grete Sinding-Larsen, Norwegian soprano, presented songs by Grieg, Hurum and Sinding at a recital in the Salle Chopin.

The Eleventh Musical Salon takes place in Paris from May 13 to 29. The salon includes 100 stands displaying radio, phonograph, television and cinema exhibits.

The Tenth International Radio Salon will be held in the Grand Palais, Paris, September 6 to 17.

In order to keep his personnel active during the summer months, Director Gheusi plans to augment the repertoire of the Opéra-Comique with several French operettas, new and old.

April 13, La Pie Borgne, by Henri Büsser, and Les Rendezvous Bourgeois were restored at the Opéra-Comique.

Wilhelm Backhaus, pianist, gave a Beethoven recital in the Salle Gaveau, playing four sonatas, a Rondo and a Polonaise.

Irving Schwerké.

Vienna Welcomes Noted Recitalists

(*Continued from page 5*)

Sharply falling out of line with the usual concerts was the recital of two young Hindus, Surya Sena and Nelun Devi. They acquainted the Viennese with Singhalese, Tibetan, and Indian folk songs and also with the instruments of those peoples. Whereas Chinese music leaves the European cold, that of India, possessing pathos and warmth, grips the heart. Some of the songs are humorous, some are overcast with the sadness of solitude. All possess a certain indescribable charm. The pair was especially warmly received.

Among the smaller concerts, composers' recitals prevailed. The young extremist Wildgans puzzled the public by compositions curiously deprived of coherence, form and logic, or, plainly speaking, without head or tail. Much more interesting was an unaccompanied choral concert led by Dr. Pless comprising difficult but very well studied works by the contemporary Austrian composers Jokel, Webern, Siegel and others.

Conductors Decline Engagements

The two foreign conductors who were to be engaged to conduct in Vienna during the festival weeks in June, Sir Thomas Beecham of England and Ettore Panizza of Italy, have both declined, the former on account of his activity in London at that time and the latter, who is an Argentinian by birth, on account of his engagement in Buenos Aires. On the other hand, François Ruhlmann, of Belgium, will come to Vienna and will probably conduct Tannhäuser.

A Passion Play with the foremost Austrian actors is being planned for the spring. The music is compiled by Bernhard Vajda from old choruses and church melodies.

Juilliard Representative for Louisville, Ky.

The Juilliard School of Music, New York, announces the appointment of H. Arthur Brown, conductor, as its music representative in Louisville, Ky. Mr. Brown's work is to be in connection with the University of Louisville, where a department of music was organized last season under the direction of Jacques Jolas, also a Juilliard representative. Mr. Jolas will continue to act as director of the school of music in the university, while Mr. Brown confines his activities to the development of a symphony orchestra in that city or the surrounding territory, and assists Mr. Jolas in the general development of musical life in Louisville.

For the past three years Mr. Brown has conducted the El Paso (Tex.) Symphony Orchestra. In 1930 he was sent as a Juilliard representative to the New Mexico State College, to head the violin and orchestra departments there, and in connection with these activities reorganized the El Paso orchestra.

Mr. Brown was a fellowship holder at the Juilliard Graduate School for three years, studying violin under Paul Kochanski and conducting under Albert Stoessel.

Recital Activities of Mrs. Beach

Mrs. H. H. A. Beach continues her appearances as composer, pianist or honor guest at various musical events in New York and nearby cities, her principal engagements in April and May including: April 4, an appearance at the Chaminade Club (Yonkers, N. Y.) on the American Day Program, with Ruth Shaffner, soprano; 6, before the New York Piano Teachers Association, Steinway Hall, New York, performing a program of her own piano works; 20, St. Bartholomew's Community House, New York, playing her suite for two pianos with Dr. Williams; 21, at the Professional Woman's Club, Boston, the second half of the program being devoted to her The Sea Fairies (in which Mrs. Beach played the piano score) and a group of her piano pieces; May 11, a broadcast from EEI, Boston; 14, a broadcast from Manchester, N. H., of an all-Beach program by the Beach Club of Hillsboro.

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Lenten Season Brings Hearings of Sacred Music in Washington

First Lady Among Auditors for Choral Program

WASHINGTON, D. C.—The Lenten season afforded excellent opportunity for Washingtonians to enjoy the beauty of religious music. Outstanding among the many fine concerts offered by local choirs and musical groups was that presented by the *à cappella* choir of the First Congregational Church, April 3, in the grand ballroom of the Mayflower Hotel. This event, which is an annual affair, attracted close on 1,000 persons, who demonstrated their appreciation of the twenty selections by a spontaneous applause seldom accorded to sacred music so often heard in the precincts of church or cathedral.

Mrs. Franklin Delano Roosevelt, by her attendance, again gave testimony to her enthusiastic and encouraging support of the musical efforts of the National capital.

The choir of this church is composed of sixty members who have donated their services in the cause of better church music. Under the tireless direction of Ruby Smith Stahl, the choir has exemplified what can be accomplished by choral groups.

An inspiring occasion during Holy Week was the hour spent at old St. John's Church in Georgetown, April 12, when a group of singers from the King-Smith studios sang excerpts from Haydn's The Passion, adding greatly to the solemnity of the occasion.

Under the direction of Mrs. Flora McGill Keefer, a program of Easter music was given by the National Quartet in the lounge of the Dodge Hotel, Easter morning.

COOLIDGE SYMPHONIC CONCERT

A free symphony concert presented to the people of Washington through the generosity of Elizabeth Sprague Coolidge, in the hall of the Chamber of Commerce on Easter afternoon, attracted a record audience. The concert was arranged in order to permit persons otherwise unable to attend, to become better acquainted with the National Symphony Orchestra, which was reduced to chamber orchestra size, comprised of twenty-seven picked men, to conform to Mrs. Coolidge's interest in chamber music undertakings. A composition by Respighi, Trittico Botticeliano dedicated to Mrs. Coolidge was the feature number of the program, which also included Hans Kindler's arrangement of Introduction and Adagio (Vivaldi).

April has also brought the last in the series of concerts sponsored by the Ten O'Clock Club for the benefit of unemployed musicians. The fourth of the six programs was presented on March 28, when twenty Washington musicians gave their services to assure success to the program of Elizabethan instrumental and vocal music arranged by Sade Styron, an authority on old music. The final concert of the Ten O'Clock Club took place April 11, when Helen Corbin Heinl, pianist and Helen Turley, contralto, offered a program of unfamiliar songs of American and English composers. Proceeds from this recital are to be given to the MacDowell Colony.

The National Congress of the Daughters of the American Revolution, which opened April 17, gave an opportunity for many hundreds of non-residents to enjoy the brilliance of the Army, Navy and Marine Corps bands, which Washingtonians have grown to look upon as their own. The service bands vied with each other on different evenings in lending brilliance and color to the patriotic programs offered by the American Daughters throughout the week of their convention.

G. S. S.

Musicales

(*Continued from page* 19)

a short talk on the aims of the Society for the Prevention of Accidents, for whose benefit the affair was given. F. W. R.

* * *

Nichols Trio at The Barbizon

At The Barbizon, New York, April 23, the Nichols Trio, a somewhat unusual combination made up of two violinists and a pianist, gave an enjoyable recital. The artists comprising the organization are Hope Haney and Axel Magnuson, violinists and Eugene Roger, pianist. They presented Mozart's trio in E flat, No. 7; Bach's concerto in D minor; Paul Juon's Silhouettes, and numbers by Stoessel, Kreisler and Kramer. In these they disclosed thorough musicianship, effective shading and a certain finish in their performances which could only be gained by conscientious rehearsing. Stoessel's Crinoline and La Media Noce and Kramer's Tango (encored) gave particular pleasure to the audience. There were also many floral tributes. B.

* * *

Carmen Velma Shepperd in Recital

Carmen Velma Shepperd, graduate of the Institute of Musical Art of the Juilliard Foundation, gave a recital at Roerich Hall, New York, April 20, under distinguished auspices. The hall was filled with appreciative listeners, who applauded generously. Miss Shepperd has excellent enunciation, musical spirit, intelligence and an expressive contralto voice. She sang Zueignung (Strauss) and the aria from Samson and Delilah with well controlled breath and good tone quality. Items by Lowe, Molloy, Deis and Rogers followed, and Negro spirituals and songs had notable characterization, with distinct utterance and definite interpretation. They included Go Down, Moses; Scandalize My Name (which had to be repeated); Marie Clemence and Musieu' Bainjo. Anna Blum furnished highly sympathetic and musicianly accompaniments.

F. W. R.

CARMEN VELMA SHEPPERD

* * *

Washington Square String Orchestra Plays

The Washington Square String Orchestra, composed of New York University students in the Washington Square College and the College of Fine Arts, gave its fourth semi-annual concert on April 21, under the direction of Prof. Martin Bernstein. First New York performances were given to Scarlatti's Concerto Grosso in F and Krieger's Lustige Feldmusik, and the group also played the symphony in G of Frederick the Great and Bach's By the Waters of Babylon.

CONSERVATORIES and SCHOOLS

Lawrence Conservatory of Music

APPLETON, WIS.—On March 24, the faculty quartet of Lawrence Conservatory presented Liza Lehmann's The Golden Threshold at an open meeting of the Campus Club. The quartet personnel consists of Gertrude Farell, soprano; Helen Mueller, contralto; Carl J. Waterman, tenor; Marshall Hulbert, baritone. LaVahn Maesch accompanied.

The Fullinwider Trio (Percy Fullinwider, violin; Joseph Zickler, cello; Nettie Steninger Fullinwider, piano) played Beethoven's trio, op. 1, No. 3; and assisted by Cyrus Daniel, viola and Lester Loehrke, violin, the three musicians offered Prof. Daniel's quintet in E minor.

Gertrude Lanzer Kircher, contralto, sang at Peabody Hall, April 3. Her program of German Lieder included songs by Schubert, Schumann, Tschaikowsky and Strauss.

Advanced violin students of Prof. Fullinwider were presented in recital on April 4. Eleanor Voecks, Mus. B., Jack Sampson, Willard Buchholtz and Lester Loehrke played compositions by Franck, Handel, Mozart and Viotti. Prof. Fullinwider, Eleanor Voecks, Lester Loehrke and Nettie Steninger Fullinwider offered Vivaldi's concerto for three violins and piano.

Gounod's Redemption was presented by the combined choirs of the First Methodist Church (directed by Dean Waterman) on April 9 at a vesper service. Marion Watson, soprano, Mary Brooks, mezzo-soprano, Carl Nicholas, tenor, Carl McKee, bass and Marshall Hulbert, baritone, were the soloists. Prof. Daniel, teacher of theory at the conservatory, was organist for the occasion.

The choir of the Memorial Presbyterian Church, directed by Franklyn LeFevre, sang Stainer's Crucifixion Palm Sunday evening. Clara Mae LeFevre of the conservatory was the soprano soloist.

Russell Wichmann, instructor in wind instruments and choir master at Mt. Olive Lutheran Church, directed Maunder's Olivet to Calvary the same evening.

LaVahn K. Maesch, professor of organ, assisted by Marshall Hulbert, baritone, appeared in concert at the Union Congregational Church of Green Bay, April 2.

As official delegate of Xi Chapter of Sigma Alpha Iota, Gladys Schaefer, contralto, sang for the province convention held in Milwaukee, April 7 and 9. She was accompanied by Gladys Ives Brainard, professor of piano. Miss Schaefer is from the studio of Dean Waterman.

Barbara Simmons, instructor in piano, played a twilight organ recital at St. Thomas' Episcopal Church of Neenah on Palm Sunday. H.

Cleveland Institute of Music Notes

CLEVELAND, O.—The Cleveland Institute of Music announces its annual summer school, June 19 to July 29, which will be held under regular instructors, with Beryl Rubinstein as director.

Jean Martin Buck, of the piano faculty, was the assisting artist in a program given by the French cellist Juliette Alvin, at the Museum of Art on April 9. A demonstration of Dalcroze Eurythmics, children's rhythm band, and singing class was given at Onaway School on April 17 before the Onaway Parent-Teacher Association. It was under the direction of Gladys Wells. Anne Maud Shamel and Dorothy Price, members of the faculty. April 21, in the Comparative Arts Course, Herbert Elwell, head of the department of composition, and music critic for the Plain Dealer, spoke on Mozart—Pianist, Chamber Musician, and Opera Composer. On the same date Ethel de Gomez, artist pupil of Mr. Rubinstein, gave the third of her artist-diploma recitals at Samuel Mather House. She played Beethoven's sonata, op. 28, Schumann's Faschingsschwank, two Etudes and an Impromptu of Chopin, Liszt's Au Bord d'une Source, and Gnomenreigen, and Dohnányi's Rhapsodie in G minor. O.

Chamber Composition Program at Juilliard

Students of the composition class of Rubin Goldmark at the Juilliard Graduate School, New York, are to be heard in a concert of original chamber music compositions at the Juilliard auditorium on May 6. The program offers works of Charles Naginsky, Grace Krick Sanford and Paul Nordoff.

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Haydn Symphony and Gregorian Chants Head Victor May Lists

Weisbach Conducts London Orchestra for Recording of Symphony from Salomon Set—Pius X School Choir Intones Ancient Mass Before Microphones—Miscellaneous Victor and Columbia Discs

By RICHARD GILBERT

"I am Salomon of London. I have come to fetch you." Thus was Haydn, recently bereaved of his princely benefactor, first greeted by the German organizer of subscription concerts in London, one of the earliest concert promoters. The death of Prince Nicolas Esterhazy, September, 1790, was an event which changed the Croatian composer's destiny. The guiding spirit of the Salomon concerts was in Cologne at the time but hurried to Vienna at top speed resolved to capture Haydn for his British audiences. He was successful. The fifty-eight year old musician left his newly made home on the Wasserkunst-Bastei, for the fogs and adulations of the island capital. Among the works written for English presentation (during his two visits it has been estimated that Haydn composed 768 pages of music) the best known today are the twelve Salomon (or London) symphonies.

Number one of the initial set of six, not the first in order of performance however, the symphony in C major, forms one of the Musical Masterpiece albums (set No. M-140) among Victor's May publications. It is catalogued in the new Breitkopf & Härtel listing as No. 97; in the old as No. 7. Here the work is played by the London Symphony Orchestra conducted by Hans Weisbach; the recording was first published in England last year in commemoration of the 200th anniversary of Haydn's birth.

The list of recorded Haydn symphonies is not, unfortunately, a lengthy one, as has been pointed out before. Hence this domestic release and its companion set (the Oxford symphony in G major, op. 66, No. 2, also played by Weisbach and the London orchestra), available through the importers, are eminent additions to a representation which (aside from Koussevitzky's spirited playing of the Surprise symphony, Toscanini's meticulous reading of the Clock work and the altogether exhilarating execution of a seldom heard G minor piece (symphony No. 13) by Clemens Krauss and the Vienna Philharmonic Orchestra[1]) is not, in comparison to other great composers, overwhelmingly rewarding. The Weisbach interpretations deserve a place among the above. Few conductors given a first-rate orchestra, can go wrong with this buoyant, lusty music. The serene slow movement might be calculated to play itself. Heard too infrequently in the concert hall, this crystalline symphony, perspicuously recorded, will provide a distinguished ornament for any music-lover's disc collection. The work is particularly rich in variety: a robust first movement, exquisitely constructed, a gentle *adagio ma non troppo* suggesting utter content and happiness, a typical *minuetto* punctuated by the usual charming trio, and a sparkling, somewhat impudent finale in which there is combined virtuosity and simplicity—all of these ingratiating qualities of Haydn's music engage and satisfy present day auditors equally as well as they pleased the musically inclined subjects of King George nearly a century and a half ago. With Haydn, the most genial as well as the most rigid of composers, there can be no melancholia.

[1]All of these recordings are available from the Victor catalogue.

Complete Catholic Mass Recorded

Victor continues its series of recordings of ecclesiastical music with a complete performance of the Requiem Mass (Missa pro defunctis), Gregorian chant according to the Solesmes edition, sung by the sixty-some girls and young women forming the choir of the Pius X School of Liturgical Music, New York City. This admirable and valuable collection also embraces the complete Ordinary of the Mass, previously engraved by the Pius X School singers, and a unique and priceless collection of Gregorian music sung by the Choir of Monks of the Abbey of Saint Pierre de Solesmes, under the direction of Dom. J. Gafard, O. S. B.

Apropos the Solesmes collection, made available in every country supporting His Master's Voice trademark, it may be added that Pope Pius X ordained it the Vatican Edition and imposed upon the whole Catholic church its use as the official version. Victor sets Nos. 87-1 and 87-2 (twelve 12-inch records) provide these Gregorian chants with the pure beauty of intonation, for they are sung in an indisputably authentic manner. Much the same may be said of the interpretations of the Pius X School singers. Hence these recordings are aimed to supply models for the proper interpretation and to assist church choirs throughout the Catholic world.

The Requiem Mass is familiar to every Catholic and needs no comment here as to its spiritual significance and religious bearing. These discs, however, contain much of interest for the musical historian and the listener attracted to the music by its tonal beauty and archaic charm. Gregorian chant is the connecting link between the lost music of the pagan era and the modern tonal art. During the first eight centuries of the Christian era the church chant remained exclusively homophonous. The most ancient Christian chants are those of the Psalms, which belonged to the Hebrew cult and a few Greek or Latin melodies. St. Ambrose, Bishop of Milan (340-397), preserved four of the Greek modes which later were called "the authentic modes," and attached his name to a first reform of the melodic liturgy, which he freed from superfluous ornament, retaining in it a rhythmic feeling of which the tradition is lost.[2]

Reforms of St. Gregory

Later, St. Gregory (540-604), proceeding to a new reform, excluded from the ritual certain chants which seemed to him unworthy and admitted, besides the four modes of St. Ambrose, four other modes, which take the name plagal or collateral. He made the collection called the Antiphonary of St. Gregory which is still in use (with numerous modifications) in the Roman Catholic church and which is exemplified in these recordings. A brochure of descriptive notes failed to accompany the set sent for review but it is hoped that such illumination will accompany the commercial albums of the Requiem Mass.

The recording is clear and pure as is also the singing of the Pius X School Choir. The musical significance of these Gregorian chants, contained in Musical Masterpiece set No. 177 as well as in the previously released volumes, cannot be overestimated; moreover the album should not be overlooked by musical departments of schools, colleges and conservatories.

Russian Music Recorded

The overture to A Night in May, a nationalistic opera of Rimsky-Korsakoff on a Gogol subject, is splendidly played by Albert Coates and the London Symphony Orchestra (Victor disc No. 11424). Minor music from the pen of the great Russian, it nevertheless is pervaded by his characteristic color deftly orchestrated and simply designed. The recording is opulent.

Lawrence Tibbett's most recent Victor engravures bracket Moussorgsky's ribald Song of the Flea and Tschaikowsky's plaintive Pilgrim's Song, No. 5 of the seven pieces forming op. 47. An orchestral accompaniment is strongly projected and nicely balanced with the voice. Tibbett manages both pieces with ease and instils in each interpretative sympathy and musical insight. The humor of the first is highly infectious. Both songs are sung in English (No. 7779).

Columbia Instrumental Discs

Columbia engineers in England have achieved some rather unusual effects in piano registration. These are demonstrated somewhat powerfully in Ignaz Friedman's recording of Liszt's Hungarian Rhapsody No. 2 (disc No. 50346D). It sounds as if the microphone's distance from the strings was a matter of inches rather than feet. The volume, in comparison to other good piano reproductions, reaches amazing proportions and the overtones audibly projected establish what may easily be a record for lateral cut recording. In fact, these harmonics, more usually undiscerned, are so accentuated as to give out a tone imaginable only from a ponderous cembalo. For all the weight and intensity of the reproduction and the complete absence of ordinary distortion, the instrument does not sound with the familiar piano tone. This freakish recording must be heard to be appreciated, for it has a curious attraction. Friedman's interpretation is highly virtuosic and personal; the label does not indicate his editing, nevertheless the piece is not played as Liszt wrote it.

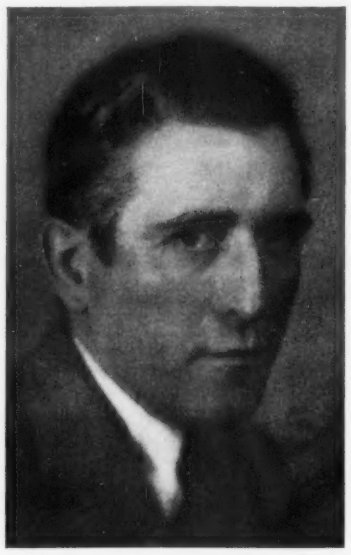
Liszt's ponderous Prelude and Fugue on B-A-C-H, created for piano as well as for organ, but recorded by the latter instrument here, offers exceptional quality in registration if not in musical interest. Dr. G. D. Cunningham, English organist, gives an impressive performance, reflected with equal intensity by an engravure which responds broadly to the throbbing vibrations of the longest pipes. This is a wonderfully clear, resonant and strong recording—the finest organ registration we have ever heard. It is to be hoped that some of Bach's toccatas and fugues and organ fantasies will receive eventually as propitious reproduction. No. 50347D.

Thirteen Waltzes

Thirteen here is not an unlucky number, for disc No. G-50355D contains a delightful assortment of waltzes representing the following composers: Léhar, Joseph Strauss (3), Czibulka, Ivanovici, Reinhard, Ziehrer, Gounod, Eysler, Lanner, Rosas and Fall. Dajos Bela and his accomplished orchestra play the medley. This baker's dozen of three-four timers affords an exhilarating eight minutes and if you belong to an older generation should resurrect a good many memories. The style is strictly Viennese.

[2]Albert Lavignac: Music and Musicians, pp. 387-389.

PLANS SUMMER SCHOOL



OSCAR SEAGLE

returned recently from a winter in Paris and will open his summer school at Olowan, Schroon Lake, N. Y., on June 1. (Photo by Maurice Goldberg.)

Philadelphia Musical Academy Junior Recital

Philadelphia, Pa.—The recent junior pupils' recital at the Zeckwer-Hahn Philadelphia Musical Academy was presented by Edward Ellis, Dorothy S. Lipschultz, Rosalyn Peyser, David Crohn, Henrietta Rabinowitz, Malvin Carmin, Evelyn Hafler, Dusolina Difonzo, Clara Cornfield, Harriet E. Miller, Betty Gibb, Anita Shervin, Freda Moskalik, Janice Kimmel, Fanabel Block, Stanley Brenner, Alberta Campbell and Ruth Barnhause. A program of musical worth was given, from the standpoint of talent and execution as well as for the excellent choice of numbers. The standard of the school is a high one, as the performance of the pupils bear witness. A large and enthusiastic audience applauded the young participants.S.

More Austin Song Performances

Four songs by Grace Leadenham Austin were broadcast on the Cheerio Hour over the NBC system the first week in April. They were The Little White Cottage, Constancy, The Soul Undaunted and Let Us Sing a New Song. La Chorale Francaise, under the leadership of Charles Lagourgue, is to include Miss Austin's At Eventime (arranged for mixed voices) at its initial concert on the SS. Ile de France. The Jersey City Glee Club (Mary Ursula Doyle, conductor) used this number on its program of April 2. This organization's concerts are given under the auspices of the Board of Education. Marguerite Hawkins, soprano, plans to sing At Eventime when she appears as soloist at the concert of the Orpheum Glee Club of Flushing, N. Y., April 29.

Thomas to Sing with Musicians' Symphony

John Charles Thomas is singing at the Metropolitan Opera House, New York, May 2, with the Musicians' Symphony Orchestra for the benefit of unemployed musicians. Other May engagements for the baritone include his appearance at the Ann Arbor Festival, May 20, in the première of Howard Hanson's opera Merry Mount, and, on the following day, at the Auditorium, Chicago, in an Italian benefit. July 13, he will sing at the Hollywood Bowl.

Jolliffe Heard in Four Churches

Norman Jolliffe, bass baritone, sang Macfarlane's Message of the Cross at the Cathedral of the Incarnation, Garden City, N. Y., on Palm Sunday. He was called on a day's notice to sing in the Bach St. Matthew Passion at St. Bartholomew's Church in New York on Wednesday of Holy Week, and on Good Friday sang Dubois' Seven Last Words at the Marble Collegiate Church, New York, at noon and Stainer's Crucifixion at the Church of the Good Shepherd, Brooklyn, at night. Next month, Mr. Jolliffe begins his fifteenth year as baritone soloist at the Marble Collegiate Church.

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Concert Promotion

(*Continued from page* 19)

a grave, opening a flower show, pinning a ribbon on a horse or a dog, riding a new model motor car, is always suitable for publication, particularly when timely.

(h) Domestic scene. Picture at home of artist, with wife and children. If female artist, picture baking cake, mending, or washing baby.

A book of press stories supplied to the local manager consists of a set of ten to twenty 300-word articles in mimeographed form. Space is reserved in various parts of the stories for the insertion by the local manager of local data, such as the date and hour of the concert, the name of the sponsor, and the hall in which the concert is going to be given and where the tickets are to be procured. These stories are written by press agents in New York and contain biographical data, notices, interviews and news of past performances. The local manager should always read the press book carefully, and is advised not to tear the pages from the book and send them direct to the newspapers. He should have them re-written so that when they reach the editor they have the appearance of exclusivity.

On Photo-Engraving

In all larger cities, the newspapers make their own engravings direct from photographs, so local managers have no use for electroplates, stereotypes or mats. In smaller cities, the papers themselves do not wish to incur the cost of an engraving, and they are more likely to use the picture of an artist if same is supplied to them in the form of an electroplate.

Which of the above mentioned forms in common use for reproducing photographs will give the best results in his local papers, the local manager will have to discover by experience. An electroplate is a duplicate of a copper engraving. It does not cost as much as the engraving and does not print quite so clearly, having been made from the engraving rather than the photograph, and thus being a secondary reproduction. A mat is a piece of processed cardboard on which an impression of an engraving is made. When this impression is cast again in metal it becomes a stereotype. To the same degree that an electro is not so clear as an engraving, a stereotype is not so clear as an electro, being a reproduction thrice removed from the original. Now then, when one considers that for newspapers printed on cylindrical presses, as most are, a mat must again be made from a stereotype, and a casting from said mat, there is no wonder that a picture so reproduced appears indistinct and smudgy, for it is a reproduction at least four times removed from the original, and occasionally as much removed as eight times from the original.

Thus, to get the best results, the local manager should encourage the newspapers to make their own engravings from photographs, and indeed most newspapers insist upon doing just this thing. In smaller cities, however, where the papers prefer mats or stereotypes, the local manager should specify that same be not more than 60 screen (i.e., photographed through a screen 60 meshes to the inch). This screen is sufficiently coarse not to fill up during the various stages through which it is put before it reaches the press, and if the photograph has originally been properly prepared with air-brush art work to give the correct contrast of light and dark, the results will be satisfactory, although of course never as satisfactory as an engraving made direct from a photograph.

Question Box

Letters from correspondents on the subject of concert promotion, advertising and publicity will gladly be answered by Mr. Schang in this column when the subjects are of general interest. Queries are invited and should be addressed to the Musical Courier.

I SEE THAT

Byrd Elyot won the competition in the Eastern district for the $1,000 prize offered by the National Federation of Music Clubs for violinists over twenty-one years of age who are not professionals. Miss Elyot will go to Minneapolis, Minn., next month to take part in the finals. She is a product of the Kolitsch studio.

* * *

Harold Boggess, artist pupil of Francis Rogers at the Juilliard Graduate School, New York, will sing the title role in the oratorio, Elijah, May 6, with the Flushing (N. Y.) Oratorio Society, H. S. Sammond, conductor.

* * *

Dorothy Greene will be the soprano soloist with the Columbia University Chorus (Walter Henry Hall conductor) May 1, at Riverside Church, New York.

* * *

Rahel and Emil Friedberger gave a recital for two pianos in Carnegie Chamber Music Hall, New York, on April 23.

* * *

Arturo Espinoza, cellist, is giving a concert in the Feagin Concert Hall, New York, tonight (April 29) assisted by another cellist, Mildred Hagler.

* * *

Margaret Speaks was heard on the WABC Plymouth Hour April 21. Miss Speaks fulfilled a return engagement in Orange, N. J., on April 27.

* * *

Edward G. Simon is the composer of a violin piece, Mandolita (Serenade Espagnole) which was performed by Lucile Collette at the Governor Clinton Hotel, April 23. The number is dedicated to Miss Collette.

* * *

Floy Adele Rossman is giving six Friday morning lectures on The Child and His Music at her studio in Steinway Hall, New York. The series began April 21 and concludes May 26.

* * *

Giuseppe Sturani, assistant conductor of the Metropolitan Opera Company, sailed for Italy on the SS. Roma, April 22.

* * *

Adelaide Gescheidt, vocal teacher and coach, is to hold a summer master class from June 15 to August 1 at her studios in New York.

* * *

Henry F. Seibert gave an organ recital, April 21, at the New York Institute for Education of the Blind, playing works by Dubois, Delamarter, Mansfield, Bach, Rheinberger, Boex and Yon.

* * *

Recently published songs by John Welsh include Dear Cecilia, Ah, Beloved and Sweetheart of Long Ago, heard in April over station WHN and programmed by Lulu Weyant.

* * *

Marion Bauer and Harrison Potter gave a lecture-recital on Modern Song at the New York home of Mrs. Arthur M. Reis on April 17. They were assisted by Joan Peebles, contralto and Robert Crawford, baritone.

* * *

Esther Wasserman, violinist, gave a recital on April 18 at the club house of the Jewish Youth Guild in New York, and reappeared there April 22 in a joint recital with another violinist, Byrd Elyot. Both are from the Vlado Kolitsch studios.

* * *

Edith Sackett and Grace Darnell presented the choirs of Fort George Presbyterian and St. Mary's Episcopal churches, New York (of which they are the respective directors), in a joint festival service at the former church, April 19. Dr. John F. Williamson was guest of the evening.

* * *

Jane Marie Lawler, pianist, artist pupil of Rudolf King of Kansas City, Mo., gave a recital of contemporary piano works in that city, April 20. Barton Donaldson, baritone, and Homer Pratt, accompanist, assisted.

* * *

Alvin Kranich, pianist and pupil of Rubinstein and the former representative of the Musical Courier in Leipsic, has returned to America to make his permanent home here.

Studio Notes

MARYA FREUND

Marya Freund, Lieder singer and Parisian vocal teacher, recently gave a recital in Venice for the Amici della Musica Society, in which she was assisted by Dimitri Mitropoulos, young Greek composer-conductor. Mme. Freund's program included Lieder by Schubert, and Schumann, and songs by Moussorgsky.

While Mme. Freund was active in Italy, one of her pupils, Isobel Lamond, was appearing as radio artist in Holland, where she sang arias by Handel, Rossini, Beethoven and Berlioz. Re Koster, another Freund student, is fulfilling an extensive tour of sixteen recitals in Austria and Italy and two appearances in Spain. Doda Conrad, baritone, also a pupil of Mme. Freund, sang at six lecture-recitals in Paris, interpreting works by Haydn, Handel, Franck, Fauré's Troubadour songs and King Mark's Monologue.

KATE S. CHITTENDEN

Beethoven's Waldstein Sonata opened and Medtner's Old Russian Dance ended the April 21 piano recital by Florence Hubbart at the Kate S. Chittenden Studio, New York; these had appropriate interpretations. It was into Grovlez' Pictures From an Almanac, however, that Miss Hubbart infused most character. Martha Martin, herself a writer of poetry, read the accompanying verses preceding each sketch. Humorous, rhythmical, descriptive, they were well performed and highly appreciated. Works by Debussy, Gluck-Brahms and Chopin completed the program. The quality of Miss Hubbart's pianism included clean-cut technic, singing touch and poise. A large audience attended. R.

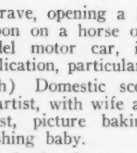
HOWARD-JONES: SAMMONS

The Students' Association of the Howard-Jones: Sammons School of Music of London held a gay party on April 8 to celebrate Howard-Jones' completion of four recitals, given in the space of ten days, in which he has played all the solo piano works of Brahms. The party was attended by eminent English artists. M. M.

La Forge Pupil Sings in Derby, Conn.

Derby, Conn.—John Lombardi, baritone, was a soloist in a presentation of Stainer's Crucifixion here on Good Friday. Mr. Lombardi, a pupil of Frank La Forge, gave a splendid performance and was reengaged for next season. D.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD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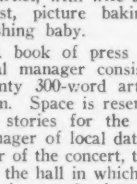
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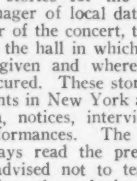
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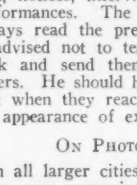
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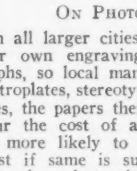
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NEW PUBLICATIONS

NEW COMPOSITIONS

REVIEWED BY LEONARD LIEBLING

Fugue, for eight percussion instruments, by William Russell.

An odd and interesting idea, carried out with ingenuity and a suggestion of humor. To the layman it will be practically news that drums can play more of a tune than a plain "boom, boom," but it is proved audibly to them in Mr. Russell's pages. Of course, he moves more freely with the xylophone, bells, and the piano, while the cymbals and triangle restrict him most.

The Fugue treatment is clear and the listener has no difficulty in following it because of the continuous and sharp rhythmic statement. Furthermore, there is not the noise that might be expected, some measures even being marked *ppp*, and no sustained fortissimo occurring until nearly the end of the piece.

Percy Grainger and Henry Cowell are on record with some novel examples of percussion effects, and their experiments come to mind in reading a few af Mr. Russell's directions for playing his Fugue: "Handkerchief over drumhead" (snare drum); "Sweep 'wire brush' stick across head near rim" (tympani); "Scratch strings, lengthwise along winding, with a coin held like a banjo pick" (piano); "Pizzicato on the strings of piano with fingertips"; "Place a piece of paper over drumhead" (snare drum); "Pizzicato with back of finger nail" (piano); "Rub resined glove or cloth over a snare drum stick," etc.

Altogether an unusual and exhilarating example. Published by the New Music Edition (Henry Cowell, editor). The same establishment has also issued Edgar Varèse's Ionization, for thirteen percussion players.

Concert Transcriptions, for flute, with piano accompaniment, by John Amans.

Mr. Amans, a noted artist on the flute, has done a useful thing in making available for his instrument these two ingratiating compositions, Sibelius' Nocturne, and Rachmaninoff's Vocalise. They are transcribed with the most refined taste and musicianship, and constitute decided assets in a specialized literature none too large. (Carl Fischer.)

Reviewed by R. M. Knerr

For Mixed Chorus

The Red Book of Program Songs and Choruses, arranged by Noble Cain, with the co-editorship of Walter H. Butterfield, Walter Goodell and Glenn H. Woods.

A convenient paper-covered book of some 250 pages containing a varied collection of works for junior choruses, which are also worthy of performance by adult groups. Most of the pieces are in simple four-part settings for girls' or boys' voices, with a few unison songs and numbers for mixed chorus. All may be given *à cappella* if desired. The range of the contents is wide, including folk songs, religious works, and a few excerpts from operas and oratorios. There is a piano accompaniment for each number. (Hall & McCreary Co., Chicago.)

A Child This Day, by William S. Nagle.

A setting for four-part mixed chorus of a traditional text on the Nativity. Attractive music of a vigorous, diatonic pattern. In a middle section, the sopranos are given the words to sing against the rest of a humming choir. (Carl Fischer, Inc., New York.)

For Male Voices

O Saviour of the World, by Sir John Goss, arranged by Joseph S. Daltry.

A dignified and sonorous anthem for quartet or four-part chorus of male voices, suitable in its sentiments and musical style for inclusion in a church service. It is melodious, effective and not too difficult music, designed to be sung *à cappella,* as the piano part is for rehearsal purposes only. (Carl Fischer, Inc., New York.)

For Male Quartet

Distinctive Men's Quartets, for Radio and Concert Use.

Though the old "barber shop" quartet may be a thing of the past, the urge for masculine expression in concerted song lives on. Here is a good collection of twelve numbers, ranging from works of Brahms and Schubert to traditional numbers and modern humorous pieces. The arrangements, by Rob Roy Peery, Bruce Carleton, Claude MacArthur, W. Berwald and others, are simple and effective. Piano parts are provided for rehearsal use. (Theodore Presser Co., Philadelphia.)

Song

Bless This House, by May H. Brahe; words by Helen Taylor.

An extremely simple and moving prayer for the home, by one of the most popular of England's ballad composers. The number has already won wide attention on the programs of John McCormack. The melody attracts with its simple, diatonic pattern, which suggests an old nursery or folk song (*cf.* the prayer in Hänsel and Gretel). There is an artfully contrived repetition toward the close, which provides just the right climactic touch. The piece doubtless may win the same sort of success that greeted Miss Brahe's, I Passed by Your Window. Issued in three keys, B flat, C, and E flat, ranging respectively from A to E flat, B to F, and D to A flat. (Boosey & Co., Inc., London and New York.)

Song with Violin Obbligato.

A Song in the Night, by Raymond Loughborough; words by Charles G. Mortimer.

A delightful lyric number for the coloratura soprano. The melody has a well-marked rhythm, giving the stanzas a lilting effect. A florid series of vocal ornaments recurs at intervals, evidently imitating the song of the nightingale described in the poem. Of popular character, yet superior in its atmospheric writing. The violin part, of course, adds to its charm. Published in three keys, D, E flat and F, ranging respectively to G, A flat and B flat, with an optional note one step higher in each case. (Boosey & Co., Inc., London and New York.)

Piano

March Triumphant, by Wilbur Chenoweth.

This vigorous, measured march, broadly written in plangent chords, gives way to a middle section of more graceful melodic design. Effective in the Pomp and Circumstance manner, it should present no difficulties to the salon performer. (Carl Fischer, Inc., New York.)

Small or Full Orchestra

Jingle Bells, Medley March, by George Simpson, arranged by Charles J. Roberts.

This lively number, which introduces strains of Merrily We Roll Along and Auld Lang Syne, may be secured either for small ensemble, including saxophones, or for full orchestra. (Carl Fischer, Inc., New York.)

Full Band

Brave and Watchful (Audax et Vigilans), March, by Fabian Lopez.

A stirring item for band. There is a passage for bugles and drums, but the part of the former may be played by the first cornets and two trombones. Lilting and melodious. (Carl Fischer, Inc., New York.)

East of Suez, Intermezzo Orientale, by Carol Strebor, arranged by Charles L. Roberts.

There is a definite note of novelty about this intermezzo that should repay the rehearsal needed to master its rhythmic style. Chinese drums or wood-blocks are used to give Oriental color. (Carl Fischer, Inc., New York.)

Les Voyageurs, by L. H. McQueston.

The spirited march of the "Forty and Eight" is guaranteed to raise the drooping spirits of any assemblage. In 6/8 time, it includes a passage for chimes, or bells *ad lib.* (Carl Fischer, Inc., New York.)

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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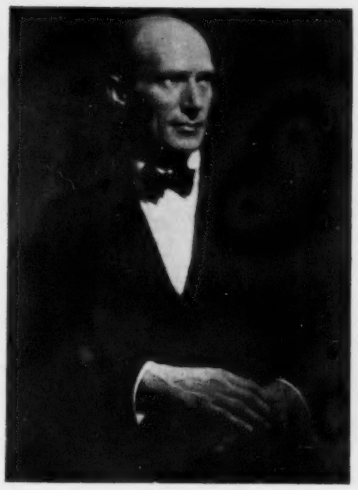

RICHARD LERT

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Six Conductors Engaged for the Annual Summer Season of Symphony Concerts in San Francisco, Cal.

BERNARDINO MOLINARI

GLADYS SWARTHOUT,
mezzo-soprano of the Metropolitan Opera Company, sits for her portrait by Raymond Neilson. The painting has been exhibited at Aeolian Hall, N. Y.

OSSIP GABRILOWITSCH

EMILY ROOSEVELT
is to sing at the Cincinnati May Festival.

J. J. VINCENT
photographed on the SS. Bremen during his trip to Europe.

JEANNETTE VREELAND,
soprano, is to make her début as a soloist with the Bach Choir of Bethlehem, Pa., on May 13 in the B Minor Mass.

BARBARA LULL,
violinist, gave a recital in Houston, Tex., her home town, last month.

RUTH SHAFFNER,
soprano, recently was a soloist in the Bach St. Matthew Passion at St. Bartholomew's, New York. Miss Shaffner is presenting her annual pupils' recital April 29, at St. Bartholomew's Community House.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

ALBERT STOESSEL

Conducts the Oratorio Society of New York in the Bach B Minor Mass, Carnegie Hall, May 2